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VIṢṆUDHARMOTTARA PURĀṆA

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VIṢṆUDHARMOTTARA PURĀṆA

Translated into English from Original Sanskrit Text

Dr. Priyabala Shah

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ŚRĪ VIṢṆUDHARMOTTARA PURĀṆA

(KHAṆḌA - III)

INTRODUCTION

Importance of the Third Khaṇḍa of the Viṣṇudharmottara

Most of the Purāṇas[1] and Upapurāṇas narrate the subject - matter of various arts such as Town-planning, Architecture,[2] Sculpture, Painting, Music, Dance and similar other topics. But only eight[3] of them have treated the subject more systematically and in greater detail.

None of these, however, have treated the topics of fine arts in the way in which the third khaṇḍa of Viṣṇudharmottara has done. The treatment is comprehensive and systematic, so that one can call it a treatise of the fine arts of Ancient India. Moreover, it throws a flood of light on various symbols used in the ancient arts. These important descriptions serve as a reliable guide to the study parts of the tradition of fine arts in Ancient India.

In spite of this importance, the Viṣṇudharmottara has not attracted the attention it deserves. The text of Viṣṇudharmottara was first published by Venkateśvara Press, Bombay, in Saṁvat 1969 (i.e. A.D. 1913). Dr. Stella Kramrisch, Professor of Fine Arts in Calcutta University was probably the first one to draw attention to the importance of this work. She published an English translation of the portion pertaining to Painting in 1924.

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1. The Brahmavaivarta, the Liṅga, the Vāmana, the Varāha, the Brahma, the Harivaṁśa, the Kālikā, the Devī Bhāgavata, the Kalki, the Śiva, the Nīlamata and the Sāmba Purāṇas only briefly touch the arts of Architecture and sculpture.
2. For example, the Agni and the Garuḍa Purāṇas describe 45 varieties of temples under five heads. The Matsya and the Bhaviṣya Purāṇas describe 20 varieties under three heads. It is only Viṣṇudharmottara which describes 101 types of temples.
3. The Matsya Purāṇa, the Agni Purāṇa, the Brahmāṇḍa Purāṇa, the Nāradīya Purāṇa, the Garuḍa Purāṇa, the Skanda Purāṇa, the Bhaviṣya Purāṇa and the Vāyu Purāṇa.

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A study of the printed text of the Viṣṇudharmottara published by the Venkateśvara Press shows that many of its readings are corrupt and unintelligible and therefore the necessity of an attempt to prepare, as far as possible, a critical and reliable edition of this portion with the help of available manuscripts,[1] so as to serve as a reliable source for understanding arts in Ancient India.

Origin of Image-making and Temple-building and Interdependence of Arts

(1) Origin of image-making : As noted in the introduction (p. xi) the importance of Khaṇḍa III of Viṣṇudharmottara lies in the incorporation of traditions regarding arts as they were practised in Ancient India. This information makes it a good work on Arts in interesting way. The subject of fine arts is introduced as an important subject of study. It is related to the primary urge of man seeking happiness here and hereafter and avoid pain. The whole work is a dialogue of the ruler Vajra and the Sage Mārkaṇḍeya. The questions are raised by the ruler and answers are provided by the sage. They constitute the text in the tradition of Mahābhārata, Purāṇas, Kathāsaritsāgara, Pañctantra and such type of literature.

King Vajra puts the question : 'What would obtain for him, great happiness in this and the other world (Ad. 1, Ślo. 1)? Without hesitation Mārkaṇḍeya answers the question : 'Any one desiring the best of the two worlds must worship gods (Devatā pūjanam). Then he dilates upon it. There are two ways of worship, one 'Antravedi', the other 'Bahirvedi'. The first is concerned with the sacrificial cult, the other with vows of abstinence, fasting etc. 'All those heavens which are attained by sacrificial acts (iṣṭa) and charitable deeds (āpūrta), if desired can be obtained by building a temple for gods.' The merit of Iṣṭa and āpūrta is to be found in the single act.

Mārkaṇḍeya then emphasizes the importance of building temples, particularly in the Kali age. "In the former three ages Kṛta, Tretā and Dvāpara men were able to see a god directly but in the Kali age men have lost that faculty; therefore they have to worship them (gods) in an image. (V.D. III Ad. 93 ślos. 1 to 6).

1. Viṣṇudharmottara Purāṇa (Khaṇḍa III) critically edited by Dr. Priyabala Shah is published in Gaekward's Oriental Series (no. 130), Baroda.

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Even in former ages when a god was visible, men used to worship him in a particular image. So a man of learning should worship a well-formed (surūpā) images because it is to such an image that a deity becomes proximate. Anyway he must avoid an image uncanonically made.

An image of divinity has to be installed in a temple and so temple-building itself becomes a meritorious act. So Mārkaṇḍeya declares :

"To built a temple is meritorious; so is the making of an image of a deity. Meritorious is the worship of a divine image and so is its adoration. (V.D. Ad. 1 Ślo. 11)

Thus the social motive of seeking happiness here and the religious motive of hereafter or rather the religious motive of seeking happiness here and hereafter becomes a motive force in the development of the arts of image-making and temple-building, in other words, of Sculpture and Architecture. This tradition is amply corroborated by the monumental remains and history of architecture and sculpture in India.

Another part of this tradition leads to some historical speculation. The statement that there was not much of image-making and temple-building in Kṛta, Dvāpara and Tretā ages, might suggest a belief of the Ṛṣis like Mārkaṇḍeya that image-worship did not prevail in earlier times. This would accord well as far as the earlier Vedic cult of sacrifice is concerned. In fact this is the Antarvedi worship. The image worship, temple building, etc., are the method of Bahirvedic worship, which is comparatively easy to practise with its festivals and other aspects; it is a socio-religious activity with great attraction. This activity deals with an interdependence of various arts of literature music, painting, sculpture, architecture, etc.

(ii) Interdependence of Arts : In Adhyāya 2, Vajra in due course requests Mārkaṇḍeya to teach him such an important art which brings happiness in this as well as the other world. But Mārkaṇḍeya would not let him have the knowledge of sculpture so easily. As it turns out, the knowledge of this art makes it necessary to have the knowledge of other arts upon which it is dependent. In this way, we are introduced to a belief of the interdependence of arts.

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The importance of this Adhyāya 2 cannot be over-emphasized. It gives a tradition conscious of the relation and interdependence of various arts. From sculpture we are led step by step to painting, dancing and vocal as well as instrumental music. Singing involves literary compositions. This leads us to literary arts and the knowledge of languages current in India at that time, i.e. Sanskrit, Prakṛt and the unending variety of the Apabhraṁśa.

This interrelation of arts is corroborated by two historical facts. A comparative study of the monumental remains of sculpture and painting on one hand and Sanskrit texts on dancing on the other would show that they are closely interrelated in their subject-matter, so much so that these monuments serve as visual illustrations of the verbal explanations of the text. In fact, it is very difficult to understand one without the aid of the other.

The other corroboration comes from the fact that in Ancient India a temple was the centre of all arts.[1] The temple itself was an embodiment of architecture. It was decorated with sculptures and paintings. It had halls for music and dancing as well as for the recitation of the Kathā Kāvyas and the acting of dramas. In fact all arts came there and fulfilled the needs of devotional worship that required aesthetic tastes of high order. The temples were open to all their followers and consequently served as institutions of popular artistic culture. In addition to the palaces of Kings, mansions of merchant-princes, Sarasvatī Bhavanas of cities were alike places where all these arts were to be found in company. They were presented for entertainment and examination which made their comprehensive knowledge, a necessary item of the education of Nāgaraka.[2] The famous verse attributed to Bhartṛharī Sāhityasangīta Kalāvihīnaḥ Sākṣātpaśuḥ Pucchaviśāṇahīnaḥ/12 (Nitiśataka) is thus not an empty euphemism, but reflects the opinion of the cultured society of Ancient India.

Thus this tradition of Mārkaṇḍeya of the interdependence of arts and the consequent educational necessity of learning them preserves what was a living trait of the ancient civilization of India.

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1. Kumāravihāraśataka by Ramchandra.

2 . कामसूत्रम् (आधि. 1; अ. 4 पृ० 49) (C.S.S.) 1912.

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The Work, its Age and Authorship

(1) Viṣṇudharmottara : Viṣṇudharmottara is divided into three khaṇḍas. The first khaṇḍa contains 269 adhyāyas and begins with the well-known verse of Mahābhārata.

नारायणं नमस्कृत्य नरं चैव नरोत्तमम्।
देवीं सरस्वतीं व्यासं ततो जयमुदीरयेत्।।

This Khaṇḍa very much resembles the first khaṇḍa of other purāṇas. It describes creation of the world, gives the usual puranic accounts of geography, astronomy, chronography as well as genealogies of kings and sages and legends about them. It also contains 'what is known as Śankaragītā. Among the legends, a long account of love of Purūavas and Urvaśī is to be specially noted (adhyāyas 130-137), as it comes a little closer to Kalidāsa's story than the other known versions. It contains rules about Śrāddha and Vratas and stotras to various deities are collected. This is followed by the descriptions of Ayodhyā and the story of Rāma.

The second Khaṇḍa is composed of 183 adhyāyas. It is said to have been originally revealed by Vāruṇī Puṣkara to Paraśurāma. It mainly contains short treatises on Dharma and Rājanīti. The rules and regulations regarding four Āśramas are given in full details. The section on astronomy, which is mainly in Prose, bears the separate title Paitāmaha-Siddhānta. The preamble states that it was originally communicated by Brahman to Bhṛgu. Next Vāruṇi Puṣ kara revealed it to Paraśurāma and finally Mārkaṇḍeya to Vajra. It consists of nine adhyāyas. It further shows a close connection with the section on Time in the first Khaṇḍa. There are a few Adhyāyas on medicine.

The third Khaṇḍa contains short treatises on Sanskrit and Prakṛt grammar, on lexicology, metrics, poetics, dancing, singing and instrumental music as well as detailed instructions for sculptors and painters and architects. These instructions cover the fields of Iconography and temple-architecture. It also discusses materials for building temples preparing ground for painting, etc. It also describes invocation ceremonies for the installation of images and gives instructions for priests consecrating images or sacred buildings.

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(ii) Viṣṇudharma, Viṣṇudharmottara and Viṣṇupurāṇa - Viṣṇudharmottara belongs to the Purāṇa[1] type of literature. It is, however, not found mentioned in the usual lists of Mahāpurāṇas and Upapurāṇas. The question, therefore arises as to what is its place in Sanskrit literature.

Before editing the text published in G.O. Series, Baroda, I had to collect and study different manuscripts of the Viṣṇudharmottara. It was found the manuscripts from Adyar and Jammu library are different works from the one which I was editing. This goes to show that two different works bear the titles beginning with Viṣṇudharma. Dr. Buhler[1] in his learned review of Alberuni's Indian states that Alberuni also quotes from two different works[2] bearing the title Viṣṇudharma.

Thus in Alberuni's time there were also two different Viṣṇudharmas. What is, however important for our purpose is that Alberuni quotes passages which Dr. Buhler has identified with the passages of our Viṣṇudharmottara. It appears that Alberuni either to be brief or being confused has referred to two different works by the same name, Viṣṇudharma.[3]

But it is quite clear that the name of our work is not Viṣṇudharma but Viṣṇudharmottara.[4]

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1. "The language shows the slipshed Sanskrit, common to all Purāṇas and the author does not shrink from coining the most absurd forms, when they suit his convenience."
—Indian Antiquary Vol.XIX (P. 383)

1. "It is evident that in the beginning of the eleventh century two works with the title Viṣṇudharmottara or Viṣṇu-Dharma existed and that both were considered to be canonical by Beruni's Pandits who, one and all, were Vaiṣṇavas." - Indian Antiquary (P. 407), Vol. XIX.
2. "The remaining three passages in which Beruni quotes the Viṣṇudharma, have been taken from a work, which, though likewise a production of the Bhāgavata sect and though likewise called bath Viṣṇu-Dharma and Viṣṇudharmottara, has nothing to do with the tripartite Viṣṇudharmottara." - Ibid (P. 402)
3. For further discussion of this interesting topic, the reader is referred to the learned article of Dr. Buhler in Indian Antiquary (PP. 381-410) Vol.XIX.
4. इति श्रीविष्णुधर्मोत्तरेषु मार्कण्डेयवज्रसंवादे (पृ० 2, 5)

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We find a reference to Viṣṇudharmottara in the Nāradīya Purāṇa,1 where various religious stories, vows, rules of conduct, etc., are called Viṣṇudharmottarāhvayāḥ i.e. having the name Viṣṇudharmottara. This Viṣṇudharmottara material along with Dharmaśāstra, Arthaśāstra, Vedānta, Jyotīṣa, Vaṁśākhyāna, etc. are taken by Nāradīya as constituting Viṣṇupurāṇa. Thus according to this tradition Viṣṇudharmottara becomes a section of Viṣṇupurāṇa.

Mr. Kale T.G. in his Marathi work Purāṇanirīkṣaṇa supports the view of Nāradīya Purāṇa by saying that Viṣṇupurāṇa,[2] which consists of 7,000 verses, should according to the Matsya, the Bhāgavata and the Nāradīya consist of 23,000 verses. According to Mr. Kale the remaining 16,000 verses are those of Viṣ ṇudharmottara. The Venkateśwara[3] Press edition also seems to regard Viṣṇudharmottara as a part of Viṣṇumahāpurāṇa.

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1 केशिध्वजेन चेत्येष षष्ठोंऽशः परिकीर्तितः।
अतः परं सूतेन शौनकादिभिरादरात्।।१७
पृष्ठेन चोदिताः शश्वद्विष्णुधर्मोत्तराह्वयाः।
नानाधर्मकथाः पुण्या व्रतानि नियमा यमाः।।१८
धर्मशास्त्रं चार्थशास्त्रं वेदान्तं ज्योतिषं तथा।
वंशाख्यानं प्रकरणात् स्तोत्राणि मनवस्तथा।।१९
नानाविधास्तथा प्रोक्ताः सर्वलोकोपकारिकाः।
एतद्विष्णुपुराणं वै सर्वशास्त्रार्थ संग्रहम्।।२० (पूर्व खण्ड अ० 94)

2. Wilson and Aufrecht are of the opinion that Viṣṇupurāṇa in its present form consists of 7000 verses.
श्रृणु वत्स प्रवक्ष्यामि पुराणं वैष्णवं महत्।
त्रयोविंशतिसाहस्त्रं सर्वपातकनाशनम्।।१
नारदीयपुराण (पू० खण्ड) अ० 94
त्रयोविंशतिसाहस्त्रं तत्प्रमाणं विदुर्बुधाः।।१७
मत्स्यपुराण (अ० 56)
श्रीवैष्णवं त्रयोविंशद्चतुर्विंशति शैवकम्।।४
भागवतपुराण (स्कं० १२) अ० 13

3 In the beginning of printed text of the Venkateśvara Press the following lines occur-
अथ श्रीविष्णुमहापुराणे 2 भागे विष्णुधर्मोत्तरे तृतीयखण्डप्रारम्भः। and also at the end it is stated इति श्री विष्णुधर्मोत्तरं समाप्तम्। समाप्तं चेदं विष्णुमहापुराणम्।।

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We have, however, seen that Alberuni quotes passages from our Viṣṇudharmottara under the name of Viṣṇudharma, as if, it were an independent work, similarly, we also, find that not only Hemādri, Aparārka and Śamkara's commentaries on Viṣṇusahasranāma and Sanatsujātīya refer to this work as if it were independent but also do it under the title of Viṣṇudharmottara. This would go to show the independent character of Viṣṇudharmottara. But on account of its glorification of Viṣṇu and subject-matter, Viṣṇudharmottara might have been regarded as forming a part of Viṣṇupurāṇa. It might have been probably for this reason that it was not mentioned in the usual lists of the Purāṇas and Upapurāṇas.

(iii) Age of Viṣṇudharmottara - Now we come to the problem of the age of Viṣṇudharmottara. Evidently it is earlier than Alberuni as well as Nāradīyapurāṇa. Hemādri and Aparāka, as they refer to it by name. There is another work called Adbhutasāgara which also similarly refers to it. Dr. P.V. Kane[1] places Adbhutasāgara and Hemādri's Caturvarga cintāmaṇī[2] in 1168 A.D. (śaka 1090) and 1260 A.D. respectively.

The date of Alberuni is 973-1048 A.D.[3] This takes the age of Viṣṇudharmottra before eleventh century A.D.

As to the age of Nāradīya there is a difference of opinion. Mr. T.G. Kale assigns it to the period from 500 to 600 A.D. But this view is controverted by Shri Durgashankar Shastri in his Gujarati work Purāṇa Vivecana. After giving cogent reasons Shri Shastri comes to the conclusion that Nāradīya Purāṇa cannot be placed earlier than the 12th century A.D. so the reference to Viṣṇudharmottara in Nāradīyapurāṇa cannot help us in carrying its date earlier than eleventh century A.D.

An attempt is sometimes made to push back the date Viṣṇudharmottara on the strength of identity of or similarity between certain passages and the subject matter of Viṣṇudharmottara and other Sanskrit works.

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1. History of Dharmaśāstra Vol. 1 (pp. 299, 357) by P.V. Kane.
2. See also Puranic Records on Hindu Rites and Customs (PP. 20, 21 and 90 (footnote 31)) by R.C. Hazra.
3. Purāṇa Vivecana (p. 233)

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Mr. Sudhakar Dvivedi in his commentary on Brahmasphuṭ asiddhānta states-

भगणादीनां मानैक्याद्ब्रह्मगुप्तेन विष्णुधर्मोत्तरपुराणान्तर्गतब्रह्मसिद्धान्त आगमत्वेनाङ्गीकृतः।

Dr. Buhler is of the opinion that the Paitāmaha Siddhānta given in the Viṣṇudharmottara is certainly that on which Brahmagupta in 628-29 A.D. founded the passages, quoted by the commentators of the Sūryasiddhānta and published by Mr. Colebrooke. On this point Winternitz[1] is in agreement with Buhler. But Shri Dixit, in his Marathi work, Bhāratīya Jyotiṣ aśāstra[2] proves that the Viṣṇudharmottara Brahmasiddhānta and the Brahmagupta Siddhānta have no similarity in their astronomical and mathematical contents. So the two Siddhāntas are not identical.

Thus the argument based upon Brahma-siddhānta also does not by itself warrant the pushing back of the date of Viṣṇudharmottara.

In the opinion of Dr. Kane, the following śloka of Viṣ ṇudharmottara is taken from Parāśarasmṛti. (3.40) :

अनाथं ब्राह्मणप्रेतं ये वहन्ति द्विजातयः।
पदे पदे ऋतु (? त) फलं चानुपूर्वाल्लभन्ति ते।।
(द्वि० खण्ड अ० ७, श्लो० २)

This would place Viṣṇudharmottara after Parāśarasmṛti. It is dated according to Dr. Kane 500 A.D. on a comparison of both the texts, where this verse occurs. I find that it is in better context and has a more natural position in Viṣṇudharmottara than it has in Parāśaramṛti. Also, traditionally, it is more usual for the smṛtis to quote from the Purāṇas rather than the other way. If, therefore, the śloka referred to above does not belong to a third source from which Parāśara and Viṣṇudharmottara might have borrowed it, but

1. "In Viṣṇudharmottara, there is a prose section with the special tittle 'Paitāmaha siddhānta'. If, as is probable, this is an extract from the Brahmasphuṭa Siddhānta written by Brahmagupta in 628 A.D., the Viṣṇudharmottara must have been compiled between 628 and 1000 A.D." - History of Indian Literature Vol. I (P. 580), Winternitz.

2. विष्णुधर्मोत्तरब्रह्मसिद्धांताचे ब्रह्मगुप्तसिद्धांताशीं साम्य नाहीं....या दोहोंहून निराळा असला पाहिजे। (पृ० 142)

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really belongs to Viṣṇudharmottara as suggested above, we can place Viṣṇudharmottara before Parāśarasmṛti i.e. before 500 A.D. But how far such stray verses can serve as evidence is doubtful.[1]

Now let us examine some other lines evidence in order to solve the problem of the date of Viṣṇudharmottara.

The portion of the text of Viṣṇudharmottara given in this volume describes such arts as Kāvya, Nāṭya, Gītā, Nṛtta, Citra, Pratimā and Prāsāda. There are other works also which treat these subjects as their own. A comparison with these has shown that there is considerable similarity between what has been given in our text and such works as the Nāṭyaśāstra of Bharata, Kāvyālaṁkāra of Bhāmaha and Kāvyādarśa of Daṇḍin.

But from mere similarity of the subject-matter, it is difficult to assign chronologies of the works. It is also not possible to know that both may have a common source. However, a closer examination of our text with the Nāṭyaśāstra inclines me to think that our text must have borrowed its material from it, especially the version of the ध and ध manuscripts mentioned in the edition of Gaekwar Oriental Series.

The adhyāyas of Viṣṇudharmottara dealing with Prahelikās (Ad. 16) and Alaṁkāras (Ad. 14) show a great similarity in their contents with the corresponding subject-matter in Bhāmaha's Kāvyālaṁkāra and Daṇḍin's Kāyādarśa. The definitions of Alaṁkāras have also a considerable similarity with those given by Bhāmaha and Daṇḍin. But the variations are more important for our purpose.

Our text gives only 18 Alaṁkāras while Bhāmaha gives 39 and Daṇḍin gives 35; in the matter of Prahelikās our text gives 24, while Daṇḍin gives only 16. If we carefully study the history of Alaṁkāra literature, we shall find that in the matter of Alaṁkāras, there is a general tendency to increase[2] the number, while in the

1. Dr. R.C. Hazra in his valuable work, Puranic Records (P. 21) says "It is not at all safe to use, in determining the date of any particular work, any verses which have been quoted without any express mention of the sources, even if those quoted verses are traceable in that particular work."
2. Hemacandra recognises only 33 Alaṁkāras but this is in reaction to the tendency of increasing Alaṁkāras.

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matter of Prahelikās to lessen its importance in poetry, so much so, that Mammaṭa pays no attention to it. On both these counts we can conclude that our text represents a stage in poetics which is earlier than the one represented by Bhāmaha and Daṇḍin.

If the above view is correct, we can place Viṣṇudharmottara or at least this portion between Bharata on one side and Bhāmaha and Daṇḍin on other.

The earlier limit of its age is given by the Nāṭyaśāstra. As to its date there is also a great difference of opinion. In fact, the present text embodies strata of different ages. As Dr. De says "Bharata's Nāṭyaśāstra....cannot possibly be put even in its present version at a date lower than the 6th century A.D." He goes further and says that the portion dealing with music and other portions also 'were put into their present shape about the 4th century A.D. He would shift back the lower limit of Bharata's work to the 4th or the 5th century A.D.[1]

According to Dr. Keith[2] "the date of that text (Nāṭyaśāstra) is uncertain, but we cannot with any assurance place it before the 3rd century A.D." Dr. Kane[3] is of the opinion that the Nāṭyaśāstra cannot be assigned to a later date than about 300 A.D.[4]

As to the dates[5] of Bhāmaha and Daṇḍin Dr. Kane is of the opinion that they should be placed between 600 to 750 A.D., Daṇḍin between 660 and 680 A.D. and Bhāmaha 700-750 A.D., Dr. S.K. De would place Bhāmaha between the last quarter of the 7th and the last quarter of the 8th century A.D. and Daṇḍin in the first half of the 8th century A.D. Professors Batuknath Sharma and Baladeva Upadhyaya place Bhāmaha between 400 and 600 A.C. Thus, taking the later dates of these authors, we may reasonably place the lower limit of the age of our text in the first half of the 7th century A.D. i.e. before circa 650 A.D.

But the age of Viṣṇudharmottara cannot be placed earlier than 300 A.D. is shown by anther piece of evidence. I Adhyāya 67

1. Sanskrit Poetics, Vol. I (pp. 21, 32, 36) by S.K. De.
2. The Sanskrit Drama (pp. 13, 81) by A.B. Keith.
3. History of Sanskrit Poetics (p. 45) by P.V. Kane.
4. Dr. Manmohan Ghosh places the Nāṭyaśāstra in the 2nd century A.D. See Introduction (p. LXXXVI), to his translation of Nāṭyaśāstra.
5. History of Sanskrit Poetics (pp. 108, 120, 113) by P.V. Kane (1951); Sanskrit Poetics Vol. I (p. 49) by S.K. De.

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Śloka 2, 3 and O of our text, mention is made of Udīcyaveṣa and of Aviyānga or Viyāṅga in the description of the image of Sūrya. According to Sir R.G. Bhandarkar,[1] 'this Magian influence from Persia is to be dated about the 3rd century of the Christian era.' So in no case our text can be placed earlier than the 3rd century A.D. which is its upper limit.

Accepting the view of Dr. De that the date of the present text of Nāṭyaśāstra cannot be pushed beyond the 4th century A.D. we may put the date of our text after the 4th century A.D.

Thus in the present state of our knowledge, it would be safe to put Viṣṇudharmottara somewhere between the first or rather the second half of the 5th century A.D. and the first half of the 7th[2] century A.D. i.e. between circa 450 and 650 A.D. earlier date after the third century A.D. however is not altogether excluded by the evidence.[3]

(iv) Authorship - The authorship of a work of Purāṇa type of literature is difficult to discover. Tradition would attribute all of them to Vedavyāsa.

Mt. Chandradhar Guleri[4] on the authority of a reference in Pṛthvirājamahāvijayakāvya, however, would regard Bhāsa as the author of a poem called Viṣṇudharmāḥ.[5] This Bhāsa is called by the commentator Bhāsamuni. But there is nothing to show that this Viṣṇudharma is identical with our Viṣṇudharmottara.

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1. Vaiṣṇavism, Śaivism and minor religious systems (p. 151).
2. According to the references given in Ad. 9 ślo. 3 the day of the vernal equinox was the day when the sun entered the sign Meṣa. This would take our text sixteen hundred years back from the present time that is about the 4th century A.D. I have not specifically utilized this criterion in the above discussion because our text may as well be referring to an earlier traditional view and not to a contemporary event.
3. I have not discussed the problem of the uniformity of the whole of Viṣ ṇudharmottara. Like other Purāṇas some of its parts may be older and some later. What I have said about the date of Viṣṇudharmottara above applies mainly to the portion of the text, Khaṇḍa III which I have presented in this volume. It is possible that some portion of the text presented (e.g. the portion describing the images of the Vedic Pantheon) may bear a date earlier than the date fixed for the work in general.
4. Indian Antiquary (pp. 52-53) Vol. XLII.
5. भासस्य काव्यं खलु विष्णुधर्मात्सो. डन्त्सो प्याननात्पारतवन्मुमोच।।

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Viṣṇudharmottara (Khaṇḍa III) and some of the remains of Ancient Indian Painting and Sculpture

Here it is proposed to discuss how much of the information derived from our text of Viṣṇudharmottara regarding painting and sculpture can be corroborated by the monumental remains.

Painting

Mural Painting - We have seen that Adhyāya 40 which is called Rangavyatikara opens with prescriptions as to how the surface of the walls have to be prepared for painting because a good base is essential for long life of a painting. The first place[1] given to wall-painting shows the great importance attached to it, is an object of aesthetic enjoyment and communication. On account of this fact, that was realised in ancient times, probably Mr. Percy Brown,[2] after describing the Jogimāra cave, says 'it is more than likely that other rock cut halls and chambers were originally also adorned with frescoes.' Mr. Havell[3] says a citraśālā or gallery of mural paintings was an indispensable annexe to a Hindu palace until quite modern times.[4] The practice was given up for sometime but is revived in new forms.

The oldest examples of Murals are of Prehistoric age. This tradition in concrete example of datable historical painting is to be found on the walls of Jogimāra cave of the Rāmgarh hill in Sirguja in Madhya Pradesh. The wall-paintings in the Buddhist cave-temples at Sigiria in Ceylon, Ajanta and Bagh are well known. In the Rock cut temple at Sittanavāsal[5] in the ancient Pallava country not far from Pudukkotai fresco-paintings were discovered in 1920. These paintings[6] are regarded as Jain by Prof. Dubreuil and Dr.

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1. For literary reference see Indian Painting by Percy Brown (pages 19 to 24) and Indian Sculpture and Painting (revised edition 1928) by Havell (pages 154 to 163).
2. Indian Paintings - Percy Brown (Page 17).
3. Indian Sculpture and Painting - Havell (Page 156).
4. See also History of Indian and Indonesian Art. (pp. 87-91)
5. Indian Sculpture and Painting-Havell (Page 173-7).
6. History of Indian and Indonesian Art - A.K. Coomaraswamy (Page. 89) The figure of Ardhanāriśvara, however, from this cave cannot be called Jain. Mr. N.C. Mehta is of the opinion that it is impossible to say whether the Sittanavāsal pictures are Jain in their subject-matter unless more is known of

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Coomaraswamy. There are remains of Brahmanical frescoes at Ellora also which may be of the 12th century or earlier.[1]

'The devastating influence of the Indian climate has been responsible for the destruction of the mural paintings'. But from what has been said above it becomes clear that from very ancient times mural painting was practised in Brahmanical, Buddhist and Jain rock-cut and structural temples, royal palaces and mansions of nobles and wealthy merchant princes etc.

The Jogimāra[2] cave-paintings are presumed to have been executed about the first century before the Christian era. The Ajanta caves have been classified into the following periods of time in longer chronology :-

[3] (A) Caves 9 and 10	Circa A.D. 100
(B) Pillars, in cave 10	Circa A.D. 350 (Perhaps later)
(C) Caves 1O and 17	Circa A.D. 500
(D) Caves 1 and 2	Circa A.D. 626-628.

The paintings of Sigiriya[4] and Bagh are supposed to belong to the 5th century A.D., those of Sittanavāsal to the 7th century A.D. and those of Ellora to the 12th century or earlier.

The technical process - The technique of the paintings at Ajanta and Bagh has been a matter of discussion. Sir John Marshall says that it is Tempera painting, not Fresco Buono but as Mr. E.B. Havell[5] says that there cannot be any doubt that the true fresco process has been practised in India for many centuries. Its technique also has been inferred from the existing remains by scholars such as Havell,[6] Dr. Coomaraswamy and Mr. Percy

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these pictorial remains (studies in Indian Painting-Mehta N.C. Pages 11 and 12).

1. Indian Painting - Percy Brown (Page 42).
2. Indian Painting. Percy Brown (P. 17)
3. Indian Painting. Percy Brown (P.30) see also Archaeology in India.
4. History of Indian and Indonesian Art - Dr. A.K. Coomaraswamy (Pages 77, 87, 16).
5. Indian Sculpture and Painting - Havell (Pages 171 and also appendix page 278).
6. Compare also the last verse of this Adhyāya -
मातङ्गदूर्वारसपट्टबद्धैः संस्तम्भितं चित्रमुदारपुच्छैः।

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Brown and others. Some scientists may as well study and chemically test the prescriptions regarding the preparation of wall surface, paints, mixture etc. given in (V.D.) Ad. 40 ślokas 1 to 9. Any way history has more or less confirmed the claim अपि वर्षशतस्यान्ते न प्रणश्येत्तु कर्हिचित्। that the painting thus made will not disappear even after a hundred years.

Some details -

Even though our text is Brahmanical while the monumental remains are mainly Buddhist, as far as the technique of Painting and its secular matter are concerned, it may be noted that there could be no religious distinction in them. The depiction of mythological matter will have the religious over-tones, but in its artistic mode of expression there will be a fair amount of equality. It is a well-known fact that many basic features of art cut across countries and beliefs, they would be applied by different workers for different needs and might be described by some scholars or works. The distinction of religious, secular, of the artist work at the most reflect the ideas of their patrons and not the basic techniques.

In fact, we can by comparing the information of our text with the actual paintings at Ajanta and Bagh, find many items of our text illustrated in them. For example the five types of men described in Adhyāya 35. Characteristics of cakravartins like webbed fingers of hands and feet, a tuft of hair between the two eye-brows can also be illustrated in paintings and sculptures of Gupta period similarly a study of the paintings would show that the instructions of our text regarding the postures, mudrās or hand-poses, rasadṛṣṭis - sentiments and moods expressed by eyes and many such artistic observations are almost universally followed.

Sculpture

As we have seen our text employs the word citra to cover both painting and sculpture. Therefore many things said about painting in citrasūtra apply also to Pratimā. In fact the Pratimā lakṣaṇa taking for granted the technique described in Citrasūtra mainly devotes itself to the description of a great number of deities male and female, their vehicles and symbols and insignia.

धौतं जलेनापि न नाशयेत (? द्य) तिष्ठत्यनेकान्यपि वत्सराणि।।३०।। (अ० 40)

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Now I will try to show how some of the images described in our text resemble in a more or less degree to some of the existing images of the corresponding deities.

Padmanābha - on the wall of the Gupta temple at Deogarh, a composite image of Ananta-Śāyi Nārāyaṇa is shown. This image agrees with the description given in our text (Adhyāya 81).

Śeṣa-śāyin Viṣṇu (from Shahabad) has disc and conch in his two hands.

Lakṣmī (Ad. 82). The images of Lakṣmī are commonly seen in the picture as well as in the Museums.

Sarasvatī - (Ad. 64) In the provincial Museum, Lucknow, there is an image of Sarasvatī with four hands and seated on the vehicle of a peacock. It, however, differs in some respects from the description given in our text. In our text, she holds in her four hands, rosary, book, vīṇā and a water-vessel, while in this image Sarasvatī holds Vīṇā in two hands and in one a book but the remaining hand is damaged. So in the fourth hand there might be water-vessel or rosary. No vehicle of Sarasvatī is mentioned in our text.

Sūrya (Ad.67) - According to Sir, R.G. Bhandarkar the images of the sun that are found in the extant remains of the temples of Sūrya from Multan down to Cutch, have boots reaching up to the knees and a girdle round the waist with one end hanging downwards.[1]

As Dr. V.S. Agarwala says in his work 'Gupta Art' Sūrya images of ancient Indian type with a chariot of four horses are known in the early art of Bodhagayā, Bhājā and Anantaguphā. A new type of Sūrya clad in Northern dress (Udīcyaveśa) and wearing long buskined boots became the usual feature in Kuṣāṇa images influenced by the Magian Sun worship from Persia. The Persian influence is even more strongly marked in the Gupta images not only of the Sun-god but also of his two attendants Daṇḍa and Pingala; the latter a pot-bellied figure holding a pen and an ink-pot.

"At khair khaneh near Kabul Mon. Hackin discovered a remarkable image of Sūrya dressed like a Sassanian king and

1. Vaiṣṇavism and Śaivism (pp. 154-155)

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wearing a round apron-like tunic fringed with pearls. The Sassanian kings had a special liking for pearls set in the dress. Bāṇa also refers to the fashion of pearl-spangled tunics worn by kings in the train of Harṣa (Tāramuktā - phalopacīyamāna Vārabāṇa). Some of the statues bearing close Sassanian influence lead us to infer that the intercourse between India and Persia in the Gupta-Sassanian epoch was much more intimate than is often imagined."

Kumāra - In the Indian Museum at Calcutta, there is an image of Kumāra or Skanda. It is in damaged condition. Out of his four hands two are damaged. His one hand is resting on a Peacock and another hold a bell. So it is difficult to find out what his two other hands contain. But we can guess from the description given in our text (Ad. 71) that there must be a flag and a spear in the two damaged hands.

Ekānaṁśā - The image of goddess Ekānaṁśā between Balarāma and Kṛṣṇa is in the Lucknow Museum (G.58). The description given in our text (Ad. 85, śl0. 72) agrees with this image.

Kubera - The image of Kubera of Mathura Museum more or less agrees with the description given in our text (Ad. 53).

Agni (Ad. 56) - In Lucknow Museum there is an image of Agni. He is seated on his vehicle of goat holding Kamaṇḍalu and rosary in his two hands and having a long beard and matted locks of hair.

Two images of Agni at the Mathura Museum and Indian Museum agree with the descriptions given in Agni Purāṇa and Matsya Purāṇa, but slightly differ from the description given in our text (Ad. 56). Our text refers to parrots yoked to his chariot while the other Purāṇas make a goat, his vehicle.

Gaṅgā and Yamunā - The images of Gaṅgā in the Central Museum Lucknow and in one temple of Chāṇoda Karnāli (Gujarat) and Yamunā in Banaras are quite similar to Gaṅgā and Yamunā described in Ad. 52, Ślo. 6-7.

There is a doorway of the Gupta temple at Devagarh. In its right upper corner there is the figure of Gaṅgā and in the left that of Yamunā as described in Ad. 86, Ślo. 6-9.

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Aiḍūka (Ad. 84) - Aiḍūka seems a form both sculpturesque as well as architectural. The description of Aiḍūka as given in our text can partially be illustrated in some of the Buddhist stūpas. In fact, Aiḍūka has been regarded as primarily Buddhaiḍūka but our text provides evidence for a Śaiva-aiḍūka. A monumental remain discovered at Ahicchatra in Bareli district is regarded as a form of Śaiva-aiḍūka.

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Interpretations of Signs and Symbols of the Deities.

If we bear in mind the interpretations and explanations of the various Hetus given in the Pratimālakṣaṇa portion of our text, we can understand the ethical and spiritual ideas expressed by those signs and symbols as well as their importance as expressing these values. This confirms the view of Sir John Marshall[1] based upon the study of the remains of the Gupta Art, namely, that it was an attempt 'to embody spiritual ideas in terms as well as his other remark, namely, the vision of the Indian was bounded by the immortal, rather than the mortal, by the infinite rather than the finite.'

The great importance has been attached to the symbols called 'Hetus' by Dr. A.K. Coomaraswamy in his monumental work, History of Indian and Indonesian Art (PP. 41 to 47) where he has discussed and explained symbols of images of different deities. Our text tries to achieve this aim in the chapters on the Pratimālakṣaṇa.

Vajra (in Ad. 85, Ślo. 15), inquires of Mārkaṇḍeya as to why God always holds out weapons? Of whom is he afraid, He, who is the soul of all and who removes the fear even of gods? Mārkaṇḍeya explains that these are not really weapons but symbolically represent the great elements which the Lord Hari bears. e.g. The conch in the hand of god represents space. The disc symbolises wind; the gadā tejas and the lotus water. When these main elements are abandoned by Hari, they become quickly scattered. So Hari keeps them together in Himself. Viṣṇu is identified with the human soul. When he leaves the body, all

1. Cambridge history of India Vol. 1 (PP. 664 and 649); compare also the remarks of Dr. Coomaraswamy on the Gupta Art (P.71) - History of Indian and Indonesian Art.

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elements residing in the body become scattered. The world is supported by the elements when held together by god Viṣṇu. their power of holding together is caused by Him. This philosophical explanation constitutes the Hetus of the images, their signs and symbols.

In the preceding sections dealing with Citra and Pratimā we had occasions to note various objects associated with different deities, as also their Hetus or significances. As this is an important aspect of Indian Sculpture, it will be helpful if I treat the matter in a separate chapter by bringing together the material arising out of Hetus scattered at various places.

These various emblems can be classified under several heads :

(1) Colours of the deities.

(2) Limbs of the deities.

(3) Apparel of the deities.

(4) Weapons of the deities.

(5) Various other objects associated with the deities.

(6) Musical instruments.

(7) Animals and Birds as Vāhanas.

1. Colours of the deities :

White : Maheśvara, Varuṇa and Dharma.

The whiteness of Maheśvara represents Prakṛti because Prakṛti which means the absence of creation is white i.e. colourless.

Varuṇa is said to be like the colour of water. The colour of waters is said to be both white (sita) and dark (asita) because the Vaidūrya like colour of water is अतथ्य (i.e. unnatural) because the form of the sky is reflected in waters. Its natural form is seen in a water-fall which resembles the rays of the moon.

On account of predominance of Sattva, **Dharma** is white in colour.

Red : Agni and Āditya.

Agni's colour is red because he represents Tejas which is red.

Āditya is red because he is the source of all lustre.

The parrot colour : The earth goddess is of parrot colour because she bears all kinds of herbs.

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Blue lotus colour : Yama in colour resembles the blue lotus on account of the predominance of Tamas.

Virūpākṣa represents Kāla. He is the embodiment of darkness therefore he is dark in colour and he wears black garments.

2. Limbs of the deities :

Padmāsana pose of Brahmā represents meditation of his formless nature.

One face—Sarasvatī

Four faces—Brahmā, Viṣṇu, Dharma

Five faces—Mahādeva.

The face of **Sarasvatī** represents Sāvitrī or Gāyatrī - the foremost of all.

The four faces of Brahman represent the four Vedas.

The four faces of Viṣṇu represent strength (Bala), knowledge (Jñāna), Sovereignty (Aiśvarya) and energy (Śakti).

Strength is personified in Vāsudeva, Jñāna in Saṁkarṣaṇa, Aiśvarya in Pradyumna and Śakti in Aniruddha.

The four faces of Dharma represent Yajña (Sacrifice), Satya (Truth), Tapas (Austerity) and Dāna (Gift giving).

The five faces of Mahādeva are —

(1) Sadyojāta representing Mahī (earth)

(2) Vāmadeva representing Jala (water)

(3) Aghora representing Tejas (light)

(4) Tatpuruṣa representing Vāyu (wind)

(5) Īśāna representing Ākāśa (sky).

Eyes - The three eyes of each face of Mahādeva represent the sun, the moon and the fire.

The two eyes of Sarasvatī represent the sun and the moon.

Beard - Agni, Kubera.

The beard of Agni represents the sacred Darbha grass. The four Daṁṣṭrās (large teeth) of Agni represent Vāgdaṇḍa (punishing with speech), Dhigdaṇḍa (punishing with derision), Dhanadaṇḍa (fine) and Vadhadaṇḍa (punishing by death).

Two tusks of Kubera represent punishment and favour.

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Four Arms - Brahmā, Sarasvatī and Dharma.

The four arms of Brahmā represent the four directions.

The four arms of Sarasvatī represent the four Vedas.

The four arms of Dharma represent space, time, cleanness and purity.

Four feet - Dharma - His four feet represent Śruti, Smṛti, Sadācāra (good conduct) and good to oneself.

3. Apparel of the deities :

Kaustubha - in connection with Viṣṇu, Kaustubha suggests pure knowledge.

Vanamālā - In connection with Viṣṇu it indicates that the world is bound together by the long, variegated and dark Vanamālā.

Garments - Viṣṇu, Mahī, Virūpākṣa, Vāyu and Dharma.

The garment of Viṣṇu shows Avidyā, which keeps the world going.

The white garment of Mahī symbolizes Dharma.

Virūpākṣa wears a black garment because he is the embodiment of darkness.

The garment of Vāyu indicates the sky.

The garment of Dharma is knowledge.

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4. The weapons usually mentioned in connection with the images of the deities :

Daṇḍa - Bhairava, Yama and Virūpākṣa.

Daṇḍa in connection with these three deities represents unfailing death and the act of killing.

Cakra - Vāsudeva, Viṣṇu.

In the hand of Vāsudeva, Cakra represents the sun.

In the hand of Viṣṇu Cakra represents Air.

Gadā - Vāsudeva, Kubera.

In the hand of Vāsudeva Gadā represents moon.

In the hand of Kubera Gadā represents the art of government.

Lāngala and Musala - in the hands of Saṁkarṣaṇa represent time and death.

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Fiery bow and arrows - In the hands of Pradyumna represent Sāṁkhya and Yoga.

Carma (Leather shield) Aniruddha, Nandī.

In the hands of Aniruddha Carma represents illusion which is necessary for the creation of the world.

In connection with Nandī, it represents Dharma.

Nandaka - The sword represents Vairāgya with which the bondage of the world is cut.

Trident (Triśūla) - In the hands of Nandī represents Vyākaraṇa. Three śūlas represent Sattva, Rajas and Tamas.

Śakti - spear of Kubera represents Power.

5. Various other Objects associated with deities :

Kamaṇḍalu - Brahmā, Sarasvatī, Lakṣmī.

Brahmā holds in his hand a Kamaṇḍalu which carries water because the universe comes out of waters. Kamaṇḍalu in the hand of Sarasvatī represents the nectar of all śāstras and in the hand of Lakṣmī it suggests the essence of waters.

Rosary (Akṣamālā) - Brahmā, Sarasvatī and Dharma.

In connection with these deities rosary represents time.

Antelope (Kṛṣṇājina) skin-Brahmā wears the antelope skin. It suggests the two types of ceremonies śukla and aśukla. Tiger's skin (Vyāghra Carma) - Śiva wears the tiger's skin. This skin represents the wide and variegated Tṛṣṇā (desire).

Lotus (Padma) - Vāyu, Lakṣmī, Pārvatī, Mahī, Śakra, Soma and Kubera.

Lotus arising out of the navel of Viṣṇu represents Mahī (the earth) and its stalk - the Meru mountain - to show its firmness. In his hand lotus represents water.

Lotus in the hand of Lakṣmī represents wealth.

In the hand of Pārvatī Lotus indicates detachment and in the hand of Mahī, Artha. The lotus in the hands of Śakra represents prosperity and in the hands of the Moon indicates joy and graciousness and in connection with Lord Kubera it represents his treasure bags.

In general the lotus or Padma symbolises the entire world, water or wealth etc.

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Śankha - Viṣṇu, Lakṣmī, Varuṇa and Kubera.

Viṣṇu holds in his hand Śankha. Śankha symbolises sky. In connection with Lakṣmī it represents good-luck; with Varuṇa, it represents riches and with Kubera his treasure-bag.

Mātulunga - In the hand of Bhairava citron indicates the root cause of world. These seeds of citron represent the atoms which constitute the world.

Bilva - In the hand of Lakṣmī, it indicates pure knowledge.

The Moon (Candrakalā) - The digit of moon on the face of Śiva represents his divine power.

Noose (Pāśa) - Varuṇa and Yama.

Noose in the hand of Varuṇa represents the bondage of the world. In the hand of Yama it indicates the terrible path.

Jewelled Box (Ratna Pātra) - Varuṇa and Ṛddhi.

The Jewelled box in the hand of Varuṇa represents the earth containing all sorts of precious stones and in the hands of Ṛddhi, the wife of Kubera good qualities.

White Umbrella (sitaṃ chatram) of Varuṇa represents fame.

Pen (Lekhana) - In the hand of Citragupta the pen is meant for noting Dharma and Adharma.

Book (Pustaka) - Sarasvatī and Dharma.

In the hand of Sarasvatī the book represents all śāstras and in the hand of Dharma it represents scriptures.

The reins of Camel (Uṣṭra Raśmayaḥ) - In the hands of Virūpākṣa, signify bondage.

Aṅkuśa - In the hand of Śakra represents the command which subdues all beings.

Thunderbolt (Vajra) - In the hand of Śakra Vajra represents anger which subdues the wicked.

Tāla -represents the entire world.

6. Various kinds of Musical instruments are represented in early and late iconography. But here only two names occur.

They are Śankha and Vīṇā.

Śankha is mentioned in connection with Trivikrama.

The Vīṇā in the hands of Sarasvatī signifies achievement or proficiency (siddhi).

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7. Animals and Birds as the Vāhanas of the deities.

Bull (Vṛṣa) - The vehicle of Maheśvara represents the divine four-footed Dharma.

Buffalo (Mahiṣa) - The vehicle of Yama represents the unconsciousness of men at the time of death.

Camel (Uṣṭra) - Vāhana of Virūpākṣa represents Mahāmoha.

Elephant (Gaja) - The elephants with the earth goddess symbolise the four directions. The elephant Airāvaṇa of Śakra represents Artha (wealth) and its four tusks represent the four means of governance, Mantra, Prabhu and Utsāha.

The pair of elephants in connection with Lakṣmī personifies two Nidhis viz., Śankha and Padma.

Horses (Aśva) - seven horses attached to the chariot of Āditya are seven Vedic metres - Gāyatrī, Uṣṇika, Anuṣṭubha, Bṛhati, Pankti, Triṣṭubha and Jagati. The ten horses of the chariot of the moon signify ten directions.

Lion (Simha) - On the banner of Āditya lion represents Dharma.

Makara (crocodile) - In connection with Varuṇa, Makara is the symbol of happiness.

In connection with Bhāgirathī Makara represents virility (vīrya) and in connection with Viṣṇudhvaja it symbolises Eros (kāma).

Mṛga - Mṛga symbolises action (कर्म) in connection with Viṣṇudhvaja.

Varāha - is the personification of anger.

Vāsuki - Vāsuki in connection with Śiva represents anger which subdues the three worlds.

Tortoise (Kūrma) - conveyance of Yamunā represents time (Kāla).

Swans (Haṁsa) - Brahman and Varuṇa.

Seven swans in the chariot of Brahman represent seven Lokas. Seven swans in the chariot of Varuṇa are the seven seas.

Garuḍa - of Viṣṇu is to be known as mind pervading the bodies of all creatures.

Tārkṣya - In Viṣṇudhvaja, represents Mind.

Parrot (śuka) - Parrots yoked to the chariot of Agni represent the four Vedas.

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Khaṇḍa Third
Chapter 1

After bowing to Nārāyaṇa, Nara, Narottama, goddess Sarasvatī and Vyāsa, the Jaya is recited.

Vajra inquired : What should a man do? By doing what can a man be happy? By what (means) can one get great happiness in this world and in the other world? (1)

Mārkaṇḍeya answered : The wise man desirous of happiness in both worlds should worship *Devatā* and know Antarvedi and Bahirvedi rites (Devatā-Pūjanam). (2)

The deity worship in sacrifices is known as Antarvedi, similarly fasting (Upavāsa), vows (Vrata) etc. are called Bahirvedi.

If one desires all the heavens attainable by Vedic acts (Iṣṭa) and charitable deeds (Āpūrta), one should build temples of gods. Both (Iṣṭa and Āpūrta) are seen here. (3-4)

In Kṛta (Satya) Yuga, Tretā-yuga and Dvāpara yuga people used to see gods (face to face), but in this Kali-yuga, specially people should erect temples. (5)

O best of men! In Satya-yuga and other ages people are not seen worshipping the deity in Arcā. (6)

A learned man specially worships the arcā image (form of God) having proper form, made according the Citra-Sūtra (canon regarding the painting). (7)

The learned men, who worships a deity having proper form gets all his desired things. The man who worships the Arcā without proper characteristics (लक्षण), increases his misery, therefore it should be avoided.

The man who worships the form with proper characteristics gets all his desires fulfilled. There is no doubt about it. He always becomes happy in this world and the next.

The work of building a temple is meritorious work (Puṇyakārya), so is the work of making an Idol. The worship of an image (Deity) is meritorious and there (in worship) offering obeisance is meritorious.

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Therefore, by all means one should get an image of a deity having all the characteristics prepared and worshipped. A learned man should not worship an image, without characteristics. (8-12)

O son of Yadu family : O great king : In this world gods give people Religion (Dharma), Economic development (Artha), Enjoyment of senses (Kāma) and Liberation (Mokṣa). (13)

They fulfil al the desires and give permanent heaven. Therefore people should try their best to worship gods. (14)

The men who worship gods always get desired worlds very easily. Similarly in this world people get riches as well as food become prosperous. (15)

Thus ends chapter 1, entitled "Citra-sūtra", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 2

Vajra asked : O sinless one : Kindly tell me (about) the making of the form of deities, so that the inner form remains according to the śāstras, in the figure manifest (the deity). (1)

Mārkaṇḍeya answered : O king : He who does not know the Citra-sūtram (canon of painting) very well, can never understand the characteristics of the image. (2)

Vajra inquires : O progenitor of Bhṛgu race : Kindly explain to me very clearly the canon of painting, because one who knows the canon of painting, knows the characters of images. (3)

Mārkaṇḍeya replied : It is very difficult to know the canon of painting, without knowing the canon of dance, because, O king! in both, the world is to be imitated (or represented). (4)

Vajra inquired : O, the twice-born : kindly explain to me the canon of dance and then be kind to speak about those of painting; because one who knows the science of dance, knows painting. (5)

Mārkaṇḍeya replied : Dance is difficult to be understood by one, who does not know instrumental music (Ātodya). Without instrumental music there cannot be dancing. (6)

Vajra asked : O the knower of principles! Kindly elucidate the canon of the instrumental music and then you will speak about the canon of dance, because O excellent Bhārgava! When the

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instrumental music is properly understood, one understands dance. (7)

Mārkaṇḍeya answered : Without vocal music, it is not possible to know instrumental music. One who knows the science of vocal music, knows everything according to rules. (8)

Vajra questioned : O the up-holders of principles, kindly explain to me the canon of vocal music; because one who knows the canon of vocal music, is the best of men knowing everything.(9)

Mārkaṇḍeya replied : O king : Vocal music is two-fold-Sanskṛta and Prākṛta. There is a third type called Apabhraṣṭa (the degraded one), which is endless. (10)

O king! On account of the variety of local languages, its limit cannot be determined in this world. Vocal music is to be understood by the way of recitation. And it has two varieties. (11)

O the knower of principles! Prose is as found in conversation, while verse is as in metre. Metre is of many varieties. (12)

Prose and verse with their characteristics should be known through practice. Verse is of two types; one is Suvṛttam and the other is Atimuktam. (13)

There are twenty one forms of nouns : i.e. seven cases (Vibhaktis) and their singular, dual and plural numbers.

In verbs (there are three persons), one is the first person. The second person is considered to be of (middle) second grade and the third person is called the best person Uttama-puruṣa. In every person of the verb, there are three forms - singular, dual and plural. The nine forms taking the terminations 'Ti' etc., are called parasmai-pada (परस्मैपद). (14-15)

Other nine forms taking "E" etc. are called Ātmane-pada. To convey the meaning of 'you' Yuṣmad (मध्यम Madhyama) second person forms are used. (16)

To convey the meaning of "He-they" the third person called Uttama-Puruṣa (the best person) is used. O the best of Yadu-race; the remaining first person is used to denote "I-we". (Asmad) (17)

To convey the meaning of nominative case prātipadika Artha of nouns etc. having pratyayas Su etc., the learned have asked to use the first case, express number, expression and measure.

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To convey the meaning of objective case, the second case (Karma Vibhakti) is used and to convey the meaning of instrumental case, the third-Karaṇa Vibhakti is used. Others have called them Kartā, Kāraka, Karma, etc. (to dēnote the relation of the noun-pronoun with the verb). (18-19)

Fourth (Dative) case is used to convey the meaning of giving and to convey the meaning of Apādāna going away or taking away; fifth (Ablative) case is used to show relations (between two nouns), the six (possessive or genitive) case is used. And to express the meaning of container, support etc. Seventh (Locative) case is used.

O the killer of enemies : They are already described before. O knower of principles! Here I have narrated them just as a guideline. (20-21)

Nominative or Prātipadika form (of the noun) is in its original form (Prakṛti). That (noun) form requires Dhātu form-the verb.

The entire literature in the form of prose including poetry is composed of these forms (nouns-theiṛ cases and verbs etc.) (22)

Thus ends chapter 2, entitled "Śabdādhyāyaḥ" (words study), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 3

Mārkaṇḍeya said : The metre having six syllables in a quarter (pāda) is called Gāyatram Chanda. Uṣṇik is made of seven, eight syllables form Anuṣṭubha. (1)

Bṛhatī is made of nine syllables and the metre named Paṅkti is having ten syllables. Triṣṭup is having eleven syllables and Jagatī is made of twelve syllables. (2)

Similarly, one should know that the metre having thirteen syllables is Atipūrvam. O son of Yadu dynasty : Śakkarī metre is having fourteen syllables. And the metre having fifteen syllables, is called Atiśakkarī. It is said that, the metre named Aṣṭi Chanda requires sixteen syllables. (4)

Similarly, the metre named Atyaṣṭi is made of seventeen syllables. And the metre of eighteen syllables is known by the name Vṛtti. (5)

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Similarly, the metre named Ati-vṛtti has twenty minus one (i.e. nineteen) syllables. O the best amongst the Yadus : the metre named Kṛti is having twenty syllables. (6)

The metre named Prakṛti is having twenty plus one (i.e. twenty one) syllables. And the metre called Ākṛti is having twenty two syllables. (7)

The metre, Vikṛti has twenty three syllables, when one syllable is added to it (i.e. twenty-four syllables are there), it is called Saṁkṛti. O king! When one syllable is joined to Saṁkṛti (i.e. there are twenty five syllables), it is called Atikṛti. (8)

Sages say that the metre having twenty six syllables is called Utkṛti Chanda.

Each and every metre has four Pādas. They make a couplet of the Chanda. (9)

In the metre based on Mātrās i.e. Mātrā-Vṛttas the short syllable (laghu varṇa) (or Hṛasva) has one Mātrā. (A clear curve line) (U) is the sign to indicate it. (A long or) the combined syllables (or saṁyuktākṣaras) are of two Mātrās. They are called Guru (or Dīrgha). A straight line (-) is the sign for it. (10)

O King! The short syllable coming at the end of a Pāda becomes Guru (long). Long (Dīrgha) and Pluta (longer than Dīrgha) are also considered Guru (long). (11)

The short syllable before the combination of syllables (Saṁyukta) becomes Guru (long). According to the arrangement of short and long syllables, many varieties of metres are bexpanded. (12)

O King! Optional metres are formed in so many ways. I shall tell you, how that work is carried out by Prastāra. Please hear. (13)

O King! One should put down (in the first line) as many long letters as there are letters in a Pāda of a given metre. Then (in the second line) place a short letter under the first letter (in the upper line) and then O the Chief of Kings! Copy out the other letters, as they are (in the upper line). Oh the best of kings, the same process should be followed (in the subsequent lines) and letter should be placed until we get all short letters in the last line.

This same method is to be followed for doing the prastāra of Mātrā Vṛttas. When the metre is having one letter less than the

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given number of letters in the metre, it is called Nicṛt and when there is one letter more it is called Bhurik. The metre having two letters less, is called Virāḍ and O the best amongst the Yadus : When there are two more letters the metre is called svarāt.

O Yādava! From above mentioned permutations of metres all the Mātrā Chandas are formed. (14-19)

O King! I have told you about the Chandas in a nut-shell. One who is eager to study in detail, should find out all with his own intelligence, because to tell about them in detail is very difficult. (20)

Thus ends chapter 3, entitled "Chando-Vidhi" the procedure of the metres, during the discourse by Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 4

Mārkaṇḍeya said : The sentence Svayambhu (Brahmā) is in the form of unambiguous orders, brilliant and serious words. Sometimes it is mixed combined with Nirukta. This is the sentence of Svayambhu.(1)

That which has association and complexities and that refers to names and cases is direct and clear is remembered as the speech of Ṛṣis. (2)

The utterance of Ṛcikās are full of nigamas and varieties of words and Nipātas (indeclinables) but they are not very big or long (Sumahat). (3)

O King! The speech of the sons of sages (Ṛṣi-Putras) is not so clear. It contains the knowledge of past, present and future lives and it removes the pain of (repeated) birth. (4)

The utterance of a friend has hidden meanings which directs one in doing Puruṣārths (Dharma, Artha, Kāma etc.). They are in the form of orders and there is no selfish motive behind them. (5)

It should be known that the utterances of a saintly king (Rājaṛṣ i) is full of many meanings. The speech of gods is full of many words and capable of expression. (6)

The speech of demons is full of many words but there is less meaning. In the speech of Gandharvas there are less words and the meaning is also very meagre. (7)

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The utterances of Rākṣasas are very rough and difficult to be understood.

In the speech of Yakṣas syllables is silent. The utterances of Kinnars is also like that. (8)

In the speech of Nāgas it is intelligible and there are many repetitions.

And the speech of human beings is full of attachment or envy and with some purpose behind it. (9)

Mantras are said to be different kinds, characterised by Ṛg, Yajur and Sāma. Their subject matter is prayer, blasphemy, praise, anger, question, permission, teaching (story-telling) etc.

Thus all the characteristics of all knowledge (the speech) is described. (10-11)

It is certain that they are divided only in human learning and certainly nowhere else. Their characteristics naturally does not change, except in the human beings. (12)

Some excellent person sees it with his intelligence.

O King! That is why his intelligence is said to be the best. (13)

O the best among the knower of sentences! I have told you, how to examine them very well. In that way, the intelligent person should know it as connected with affection or hatred. (14)

If the sentence of the ārṣa (sage) is similar to that of gods and if the sentences is similar to that of others, then O King! the sentence of the man should be known by the association of attachment and envy. (14)

Thus ends chapter 4, entitled "Vākya-Parikṣā" (Examination of the sentences), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 5

Mārkaṇḍeya said : The knower of sūtra (formula) say that in the Sūtra there are minimum syllables. It is un-ambiguous, full of essence, universal, without exception (Astoᵇha) and faultless. (1)

It is said that there are two types of Sūtras. One giving the general rule is Utsarga and the other Apavāda showing the exception. Sūtra has four parts : Sūtra proper, Vyudāsa

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(Refutation), Udāharaṇa (the example) and Pratyudāharaṇa (Counter illustrations). (2)

In another way it is explained in four parts : Vākya (sentence) Vākyārtha (meaning of the sentence) Pada (word) and the meaning of the pada (word). (3)

The five parts which should be studied are : pratijñā (proposition), Hetu (reason), Dṛṣṭānta (the illustration) Upasaṁhāra (conclusion) and Nigamana (Inference). (4-5)

The Sūtra is to be explained in six ways. Ārambha (beginning), Sambandha (context), Sūtrārtha (the meaning of the Sūtra), Viśeṣaṇa (its further elucidation). Codanā (inspiration) and parihāra (removal of the explanation). In sūtra itself everything is given and illustrated. (6)

If the sūtra is stated in a lengthy way, it kills the intelligence and it if is stated very briefly one cannot catch the whole idea. Therefore what is to be said, should be said in a Sūtra precisely - not in a too short or too extensive way. (7)

In a Sūtra words not giving proper meaning should be avoided and (vyāhata) contradictory and (punarukta) repetition should be avoided. Similarly irrelevant (Vibhinna Saṁsthānam) and (yuktihīna) should be avoided. (8)

And without any reason breaking up of the sequence (kramabheda), division (Vibhaktaḥ), long formula (Guru-Sūtra) and giving another sense (Abhidhānasya Anyatvam) should not be there. (9)

To explain the Sūtra, all the words in the Sūtra should be separated (Kṛtvā-Pada-cheda). Then compounds (Samāsas) should be dissolved. After explaining the compound, an intelligent man should tell the meaning. (11)

Six kinds of explanation of Yoga (Nyāya-proposition) should be given. They are Sūtrārtha (meaning of Sūtra) Padārtha (the meaning of the words), Hetu (reason), Nirukta (explanation) and Vinyāsa (laying down the proposition. (11)

The Tantra becomes acceptable when it is duly combined with three evidences (Pramāṇas) i.e. pratyakṣa (Direct experience) Anumāna (inference) Āpta vacana (the statement of the expert). (12)

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Direct experience (pratyakṣa) is sometimes mixed with Ābhāsa (illusion). Mṛga-Tṛṣnikā (Mirage) is such an illusionary vision. There is an illusionary inference also e.g. the mass of vapour and dust create the doubt of smoke but the fire is not available. (13)

The illusion of smoke suggest the possibility of fire. O King! If a man is not an Āpta-Jana knower of the subject and still he declares himself to be an Āpta-Jana, it is an illustration of illusion of Āpta. One who is free from affection or envy is called an Āpta-Jana. (14-15)

You know that there are two types of Nirukta (Derivations of words) : Siddha (grammatically obtained) and Autparttika (derived). The word which is always obtained by grammatical rules is called Siddha. (16)

There are Autpattika (derived) words such as Gau (cow), Aśva (horse) and Puruṣa (man).

The secondary meaning of a word is of ten kinds; I shall tell you about them one by one. (17)

They are Gauṇa, Naimittika, Bhākta and Saṁvāda, Kārtika, Upacāra and Sambandha, Samyoga, Krayika, etc. (18)

From quality (Guṇa) we get Gauṇa (Qualitative words like big, etc.). Due to Nimitta (cause) we get Naimittaka e.g. Khaṇḍamuṇḍa, etc. (19)

Through Bhākta (Division) we get the meaning of the word Nṛsiṁha. Due to saṁvāda (resemblance) a child sees motherhood in a woman who resembles his mother. (20)

A Kārtaka word is derived from a Kṛtaka (conventional) word e.g. Devadatta, etc. (pino-Devadatto Divā (na) bhuṅkte). Due to Upacāra (usage) an Aupacāra word is formed e.g. Tailapāśa and Tulā. (21)

Due to Sambandha (relation) the word is called Sāmbandha (related) e.g. The word Chatri (having a big umbrella) is used for a Miṁānsaka. Due to Saṁyoga (association) with some activity, a Saṁyoga word and due to some Kriyā (activity) Kraiyika words are formed. (22)

(The word) Paṭṭa-Kṛt is used for one who makes a cloth-sheet and one who cuts by Laguḍa is called Laguḍa-chedya and similarly other words of Nigama and Nighaṇṭu Vedic vocabulary is formed. (23)

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When the thing to be proved is not well-known, listen to the procedure of proving that. That which seems Vipanna (difficult) should be proved by these means. (24)

The soul, senses, mind and the desired object should be brought together. The knowledge put together with Deśa (place) etc. becomes obvious (Pratyakṣa). (25)

The soul which has taken up the body is inferred as Yukta (connected with the body) by the intelligence, as fire is inferred due to smoke. (26)

The Smṛti which is approved by the learned and which is in harmony with Vedic knowledge can be a means proving things which are not visible. This sort of proof (Sādhana) is called Śāstra. (27)

When out of two similar things, the term for one is extended to the other, it is called Upamāna. As for example that which is similar to cow is given the simile of the cow. (28)

When the desired meaning is not expressed by the sentence, but becomes clear it is called Arthāpatti e.g. Pino Devadatto divā (na) bhunkte (The fatty Deva-datta does (not) eat at daytime). (There is Arthāpatti). (29)

A thing can be proved in six ways : Nipātana, Yoga-Vibhāgadarśana, Guru-Upadeśa, Anu-Vārtika, Svatantra-Siddhi and para-tantra-darśana. (30)

Thus ends chapter 5, entitled "Tantra-Guṇa-Dośa-Varṇana" (Description of Tantra's good qualities and faults), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 6

Mārkaṇḍeya said : Now the methods of understandings are told. They are Adhikaraṇa, Yoga, Padārtha, Hetvartha, Uddeśa, Nirdeśa, Pradeśa, Atideśa, Apavarga, Vākyaśeṣa, Arthāpatti. Prasanga, Ekānta, Anekānta, Pūrva-pakṣa, Nirṇaya, Vidhāna, Viparyaya. Atikrānta-anvekṣaṇa, Anāgatavekṣaṇa, Samśaya, Ativyākhyāna, Anumata, Sva-Samjñā, Nirvacana, Dṛṣṭānta, Niyoga, Vikalpa, Samuccaya and Ūhya.

Adhikaraṇa discusses the authentic meaning of a subject.

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Yoga is the proper application of the meaning of a sentence.

That which is taken as an authentic in a (Sūtra-pāda). Short phrase is called Padārtha.

The argument which establishes a subject is Hetvartha.

A brief statement is Uddeśa.

Statement at length is Nirdeśa.

Statement saying 'It is like this' (Evameva) is Upadeśa.

Apadeśa is the statement showing reason.

Pradeśa is the statement proving the subject matter in hand by something in future.

Atideśa is the extension beyond the subject concerned.

Drawing out an intended meaning is Apavarga.

Vākyaśeṣa is the understood (Āhārya) word by which the meaning is completed.

In Arthāpatti unmentioned meaning has to be taken in order to make the sense reasonable.

A topic has been mentioned in the chapter, but which is repeated in some context is called prasaṅga.

That which is always everywhere like that is Ekānta.

That which is at some place alike that but at the other place different is Anekānta.

The proposition which controverts a statement is called Pūrva-pakṣa.

The proposition which answers the Pūrva Pakṣa is called Nirṇaya. And the proposition under discussion is Vidhāna.

The opposite of Vidhāna is called Viparyāya.

Atikrāṇtāvekṣaṇa expresses that it has been said like that.

Anāgatavekṣaṇa expresses, "I will say it later on."

To show reason in both the alternatives in Saṁśaya.

An extensive description is Ativyākhyāna.

Not negative opinion of the opposite party is Anumata.

The word which is not accepted by the opposite party is Svasaṁjñā.

The example which is well understood by the people is Nirvacana.

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That which illustrates the arguments is Dṛṣṭānta.

Niyoga means that it is positively like this.

Vikalpa says that it may be like this or like that.

Samuccaya says that it is like this and like this.

That which is not mentioned, but which can be understood by argument is called Ūhya.

The Sāṁvartika dharmaguṇa is of eight kinds : Prayojana (purpose), Saṁśaya (doubt), Nirṇaya (definite conclusion), Vyākhyāveśeṣa (particular explanation) Guṇa (secondary sense), Lāghava (brief), Kṛta-Vyudāsa (refutation) and Kṛtaśāsana (assertion of the rule). (1)

Thus ends chapter 6, entitled "Tantra-Śuddhi" (the clarification of Tantra), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 7

Mārkaṇḍeya said : Now I shall tell you about the characteristics of Prākṛta language. There is no R, Ṛ, Lṛ or Lṛ vowels. Nor there are Uṣmākṣaras, n an Ś-ṣ both. (1)

O King : There are, no other Nāsikyas (such as ṅ, ñ) except 'Ma'. O King! Saṁyukta Ra, śa, ya and va are never found. (2)

O one with great strength! When e-kāra and o-kāra are there in the middle of pada and they are joined, O is changed to 'U' and 'e' is changed to 'i'. When they are joined with 'Ga' and 'Ya' Ga-kāra is always dropped. (3)

When 'g' 'y' are combined 'Ya-kāra' is always dropped. An intelligent man should separate combined ṣ-ṇ and change it to s-n. (4)

Similarly when 'd' and 'm' are combined, they should be separated and changed to 'du' and 'ma'. (i.e. they become 'duma' as in Padma etc.) When 'T' and 'n' are combined they should be undoubtedly changed to 'y-ṇ'. (5)

When 'Ta' kāra is combined with 'Ta-Ya', that 'T' should be changed to C-kāra. Ka-kāra coming in the middle of a pada, should be pronounced without (Hal) consonant. (i.e. consonant should be dropped). (6)

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'Na'-kāra should be changed to 'Na'-kāra and 'kṣa'-kāra should be changed to 'kha'. And 'Sta'-kāra becomes 'Tha'-kāra and 'Za'-kāra becomes 'na'. (7)

Sometimes 'kha'-kāra, 'tha'-kāra and 'dha' kāra and 'bha'-kāra are to be pronounced as 'Ha' -

When Tsa (त्स) is changed to Cha. 'Hal' consonant 'h' is dropped and Ca remains ṣpa is changed to Fa, (sometimes when Sa is joined; (as in Asme), 'Ha' is to be put in the place of Sa (as Ahme). (9)

In Prākṛta, Caturthi (Dative Case) is not known. Sometimes Dual form (Dvī-Vacana) is not there. The long letter in the beginning of a Pada should be made short. (10)

I have told you in brief about the characteristics of Prākṛta. It should be followed by usage because its scope is very vast. (11)

The dialects in different provinces are different and various. It is not possible to describe the characteristics of all of them. Popularly they are known as Apabhraṣṭa of those provinces. The scholars of the provinces, should be considered as authority. (12)

Thus ends chapter 7, entitled "The characteristics of Prākṛta-language", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 8

Mārkaṇḍeya said : Devas (Deities) are called Divaukasa Divyāḥ, Girvāṇāḥ, Tri-daśāḥ and Surāḥ. Viṣṇu is called Hari, Janārdan, Vāsudeva, Adhokṣaja, Nārāyaṇa, Hṛṣikeśa, Cakrī and Garuḍa-Vāhana, Balarāma is called Sankarṣaṇa, Ananta, Śeṣa, Tāla-Dhvaja and Halī. (1-2)

Pradyumna is called Kāmadeva and Makaraketu, Aniruddha is called Khadgāyudha and Ṛṣya-ketana. (3)

Lakṣmī is called Karīṣinī, Śrī and Devī-Vibhāvarī, Viṣṇu's disc is called Sudarśana and the bow is called Śārṅga. (4)

The bow of Maheśvara is called Pināka, that of Varuṇa is Gāṇḍiva, that of Śakra (Indra) is Ājagava and the Vajra is called Kuliśa. (5)

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O King! Similarly the club of Viṣṇu is called Kaumodakī; Hala is called Lalāma and Musala (Mace) is called Sunanda. (6)

The conch-shell carried by Janārdana (Kṛṣṇa) is called Pāñcajanya. The lotus in his hand is called Astrāloka. (7)

This earth is called Bhūmi, Vasundharā, Pṛthvī, Kṣamā, Kṣoṇī, Dharā and Mahī. The sky is called Nabha, Kha, Gagana, Ākāśa and Hareḥ-Krama. (8)

Garuḍa is called Tārkṣya, Suparṇa and Hariketana-vāhana. Śeṣ a-nāga is called Ananta, Hala-dhara, Tāla-dhvaja and Halī. (9)

Brahmā is called Pitāmaha, Śambhu, Svayambhū and Bhūtabhāvana. Mahādeva is called Bhava, Śambhu, Tryambaka and Pārvatī-pati. (10)

Similarly Pārvatī is called Umā, Satī, Parvatajā and Menajā, Bhadra-kālī is known as Durgā; Gaṇas are known as Pramatha. (11)

Gaṇapati is called Vināyaka and Kārtikeya is known as Kumāra and Skanda. Indra is called Śakra, Kauśika, Puruhūta and Purandara. (12)

Agni is called Vaiśvānara, Vahni, Jāta-veda and Hutāśana. Yama is called Vivasvata, Kināśa and Preta-Nāyaka. (13)

Virūpākṣa (Śankara) is called Nirṛti and Rātricarādhipa. The king of Yādavas is God Pracetā and Varuṇa is called Ambupa. (14)

Water is called Toya, Ambu, Jala and Apa, Pāṇīya, Salila and Paya. The wind is called Vāyu, Samīraṇa, Vāta, Pavana, Sarvaga and Anila. (15)

The king of kings is called Dhanādhyakṣa and Eḍaviḍa (Kubera). Śankara is called Iśāna, Śarva, Paśupati and Śiva. (16)

Two Nāsatyas are called Aśvinas. Vasavas are called Vasus. Similarly Aṅgīrasas are Nāgas and Viśvasatrāgra-bhojina. (17)

Bhṛgus are called Maruts. The sons of Dharma are called Sādhyas and the sons of Kaśyapa are called Ādityas. (18)

The Bhṛgus obstructed by the absence of rain are called Maruts, the Mātariśvānas, Grahas (Planets) are called Tribhuvaneśvara. Nakṣtras (constellations) are called Ṛkṣas and Udūs. (19)

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The sun is called Āditya, Bhāskara, Sūrya, Savitā, Ravi and Aryamā. The moon is called Candra, Śītakara, Soṃa, Śaśānka and Mṛga-Lānchana. (20)

Vakra (Planet Mars) is Kṣitisuta (the son of the earth), Bhauma (Mangla-Mars) and Budha is Somanandana (son of the moon), Bṛhaspati is called Guru and Jīva. Śukra is called Āsfuji. (21)

Intelligent has called Sāraṇa as the fifth Manmatha. The demons are called Asuras, Dānavas and Daityas. Gandharvas are called Deva-Gāyanāḥ. (22)

Yakṣas are called Puṇyajanās, Yātudhānās are Rakṣasas. Invisible (Adṛśyas) are Bhūtas. Flesh-eaters (Piśitāśanas) are called Piśācas. (23)

Kinnars are called Kiṁpuruṣas and Nāgas (serpents) are called Kadru-sūtas. Siddhas are called Vidyādharas and Devarāmās (the damsels of Gods) are called Apsarās. (24)

Maharṣis (Sages) are called Bhūtakṛta and Brahmarṣaya Amalās and in this world Saptarṣis are called Citraśikhaṇḍina. (25)

Polar-star is called Dhruva and Sthāsnu, Kṛkalāsa. The Direction is called Diśa and Kāṣṭhā and Āśā. The multitude of stars is called Bha-cakra or Bhagaṇa. (26)

O King! Scriptures written long long ago are called Smṛti, Śruti and Veda. O King! The persons knowing the śāstras have preached good character and conducts. (27)

Thus ends chapter 8 entitled "Abhidhāna Kośa" during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 9

Mārkaṇḍeya said: The other word for Saṁvatsara (year) is Abda, Varṣa and Samā-hāyana. The other names for Divasa (a day) are Vāsara, Dina and Ahaḥ. (1)

Names for night are Doṣā, Vibhāvari, Rātri, Śarvari, Yāminī and Kṣapā. The meeting time (of day and night) is called Sandhyā and the darkness is called Andhakāra and Tamaḥ. (2)

Names for the moon-light are Candrikā and Jyotsnā. Caitra month is called Madhu-māsa. Vaiśākha is called Mādhava and Jyeṣṭha is called Śuci-māsa. (3)

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Similarly Āṣāḍha is called Śukla, Śrāvaṇa is called Nabha. Bhādrapada (coming after Śrāvaṇa) is called Prauṣṭha-pāda and Aśva-yuga (Aśvina) is called Īśa.(4)

Kārtika is called Urjākhya and Mārgaśīrṣa is called Saha. The month coming after (Mārgaśīrṣa) Saha is called Pauṣa and Māgha is called Ātapa. (5)

O scion of Yadu dynasty! the other names for Phālguna is called Tapasya.

When the sun is in Tulā and Meṣa (Libra and Aries) Zodiacs it is called Viṣuvaddina (vernal or Autumnal equinox). (6)

When the sun moves from Dhanu (Sagittarius) to Mithuna (Gemini) it is called in Dakṣiṇāyana when the sun is at the end of Meṣa (Aris zodiac) and at the end of Tulā (Libra-zodiac) the days are called Yugādi-divasa (days). (7)

Similarly when the sun is in between Kulira (Karka-Cancer Zodiac) and Makara (Capricorn) it is called Viṣṇupada. When it enters Kanyā Rāśi (Virgo Zodiac), Mithuna (Gemini) and Mīna (Pisces Zodiac) and Dhanu (Sagittarius Zodiac) the four days are called Saḍaśītimukha : Raśmi, Gabhasti, Bhadrā and Karo dīdhiti. (8-9)

The duration of time between the sunrise and sunset is longer.

When the cluster of clouds becomes slanting the sun is obstructed. (10)

Thus slanting clouds cover the sun. Those clouds like the barrier are called Daṇḍa. The rainbow is called Śakracāpa or Śakra-dhanu (the bow of Śakra or Indra). It is long and reddish-Rohita. (12)

That which is short, yellowish and in the opposite direction of the sun, should be worshipped. The disc of the Sun and Moon are surrounded by the cluster of clouds. (13)

The Stars falling down when the results of the good acts are exhausted are called Ulkā (Meteor).

The Star that is seen for a short time and which has a flaming tail is called Dhūma-Ketu (Comet). (14)

When the colour of fire is seen for a long time it is called Digdāha (burning of the directions).

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The City which is seen in the void space (Avakāśa) is called Gandharva-nagar. (Will-O-Wish). (15)

The thunder which is heard without the sight of the clouds is called Stanita. The illusory scene seen here and there in the desert is called Mṛga-Tṛṣṇikā (Mirage). (16)

The cloud is called ghana, Vārida, Jimūta and Balāhaka. The thunder is called Stanita and Garjita. The rainfall is called Vṛṣṭi. (17)

Heavy rain is called Āsāra (to rain cats and dogs) and the slow rain is called Pṛṣata (shower). The rain falling while the Sun is shining is called Divya-Varṣaṇa. (18)

The rain, while the moon is seen is called Sāmṛta Vṛṣṭi (Rain with nectar). And if it rains with blowing wind, it is called Nīhāram (Stormy Rain). (19)

That in the form of drops is called Tuṣāra, Tuhina and Hima (dew, frost and snow). The lightning is called Vidyut, Lolā, Cancalā and Śatahṛdā. (20)

The sea is called Samudra, Ambunidhi (The reservoir of water), Sāgara, Lavaṇodaka (with salty water).

The river is called Kuṭila-gāminī (flowing in a zig-zag way), Nimnagā (flowing downward) and Saritā. (21)

The river Gaṅgā (Ganges) is called Viṣṇu-padi (flowing from the feet of Viṣṇu), Jāhnavi and Tripathā. The river Yamunā is called Kālindī and Revā is called Narmadā. The river Vipāśā is called Sanandā and Śatadru (Śanandu) is called Śauri. (22)

The speech is called Sarasvatī (Goddess of Learning) and O King! the mind (mana) is called Candra (the moon). Intelligence is called Sūrya, similarly Indriyāṇī (the senses) are called Bhūtāni (living beings). (23)

Thus ends chapter 9 entitled "Abhidhāna Kośa" (Name dictionary), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 10

Mārkaṇḍeya said : A man is called Manuṣya and Manuja Puruṣ a and Pudgala. The woman is called Rāmā, Yoṣit and Lalanā. (1)

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A beautiful married woman is called Varārohā and Purandhri, the best among them is Mattakāśinī. A Brahmin is called Vipra and a Rājanya is called Kṣatriya. (2)

Kīnāśa (a cultivator-farmer) is called a Vaiśya and a Śūdra is called Antyaja (one who is born the last). Caṇḍāla is called Pukkaśa and Mātanga. (3)

An elephant is called Hastī, Dvīpa, Ibha, Dantī, Mātaṅga, Kunjara and Gaja. The horse is called Aśva, Turaga, Sapti, Haya, Vājī and Hari. (4)

An Ox is called Ukhṣa, the goat is called chāgala and Aja and a ram is called Avi. (5)

The names for the sword are eight Asi, Viśasana, Khadga, Tikṣ ṇa-dhāra, Durāsada, Śrī-garbha, Vijaya and Dharmā-dhāra. (6)

The gold is called Suvarṇa, Kanaka, Rukma, Hema, Kārtasvara and Jāmbūnada. Silver is called Rūpya and Rajata. (7)

Udumbara (copper-coloured) called Tāmra. Iron is called Loha. Brass is called Ārakūṭa and Riti and a precious stone is called Ratna and Māṇikya (Ruby). (8)

An umbrella Ātapatra is called Chatra. A conch-shell is called Kambu and Śankha. The lotus is called Pankaja, Kamala, Padma, Puṇḍarika. (9)

And the red lotus is called Tāmarasa and Śata-patra. A blue lotus is called Iandīvara and Utpala. A white lotus is called Kalhāra. (10)

Sangrāma (a battle) is called Āji, Yuddha, Janya and Āhava. Giving present (Dāna) (with love) is called Saṁvanana (courtship) and Vivāha (the marriage) is called Vini-veśana. (11)

The wife is called Patnī, Bhāryā and Jāyā. A son is called Suta, Putra and Tanūdbhava. Mother is called Janani, Janitrī and Janitā. Father is called Janaka and Pitā. (12)

A residence (Kṣaya) is called Bhavana, Mandira and Gṛha. A store-house is called Bhāṇḍāgāra or Kośa. A cellar (Dhanavana) is called Dhanvana and Gupti. (13)

A vehicle is called Vāhana or Patra and a pot is called Amatra and Pātra. A pot or a shallow dish is called Vardhamāna or Śarāva. (14)

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An arrow is called Sāyaka, Śara, Iṣu, Bāṇa and Śilumukha. A javelin which is released by hand is called Bṛhanta and Tomara. (15)

O King! the decoration with plenty of flower is called Upakāra. The fan made of hair is called Bāla-Vyajana and Cāmara (chowrie). (16)

Cleanliness (Mṛjā) is called Śobhā and the ornament is called Alaṁkāra and Vibhūṣaṇa. Prasādhana is called Maṇḍana. Strength is called 'Bala' and 'Sāra'. (17)

A child is called Arbhaka and Bāla. A colt is called Kiśoraka. An elephant is called Kalabha and its young one is called Cokṣa. (18)

A lion is always is called a Kesarī and Siṁha. The tiger is called Śārdūla and Vyāghra. A forest is called Bipina and Nirjana. A courtyard of the house is called Ajir and Gṛhāngana. (19)

One who gives sacred-thread and teaches Vedas is called Ācārya. One who teaches one branch of learning is called Upādhyāya; and one who performs sacrifice is called a Ṛtvij. (20)

An astrologer is called Jyotiṣa-vid. Kings choose them. One who performs sacrifice for the King is called a Purohita. (21)

A minister is called Amātya and Mantrī. A country is called Deśa and Viṣaya. The king is called Rājā, Narendra and Nṛpati. His throne is called Siṁhāsana. A door-keeper (of the royal palace) is called Kṣattā and Pratihāra. The stick in his hand is called Vetra (a cane). (22)

Thus ends chapter 10 entitled "Abhidhāna Kośa" (Name-dictionary), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 11

Mārkaṇḍeya said : O King! By the learned the following words are considered to be of feminine gender : Kīrti (fame), Lakṣmī (Goddess of Wealth), Dhṛti (Patience). Medhā (Intelligence), Mati (Understanding), Puṣṭi (Nourishing, support etc.), Sarasvatī (Goddess of learning), Smṛti (memory), Śraddhā (faith), Rati (pleasure, fondness), Dhṛti (holding), Nīti (policy, good behaviour), Sthiti (condition, staying), Śruti (hearing). (1)

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Rātri (night), Prabhā (light), Kṣapā (night), Dīpti (lustre), Śālā (school), Mālā (garland), Niśā (night), Spṛhā (longing, ardent wish), Dolā (swing-palanquin), Helā (disrespect, amorous sport), Lolā (play, sport), Yāminī (night), Kṣaṇadā (night), Carā (moving). (2)

Yātrā (journey), Bhastrā (leather bag for water, bellows), Dyuti (shine), Mātrā (proportion), Daṁṣṭrā (large teeth) Senā (army), Vacā (speech), Kuṭi (hut), Khorī (lame), Dayā (mercy), Jyotsnā (moon-light), Sīmā (boundary), Veṇī (braid of hair) and Vāk (speech). (3)

Tanu (thin, slender), Dhūli (dust), Śalākā (stick), Grīvā (neck), Bhrū (eye-brow), Śarat (autumn), Darad (cave, cavity), Prāvṛṭ (rainy-season), Dhamanī (A vein), Sthūṇā (pillar), Cūḍā (hair on the head), Sirā (Vein), Vasā (fat, morrow). (4)

Kakṣyā (chamber), Saṭā (ascetic's matted hair), Surā (wine), Janghā (thigh), Jaṭā (braided hair), Ghaṇṭā (bell), Kaśā (touch stone), Vidyut (lightning), Kakṣā (courtyard). Sarit (river), Valli (creeper), Iṣikā (desire), Rajju (Rope), Iṣṭakā (brick). (5)

Dig (direction), Bhū, Bhūmi, Mahī, Kṣonī, Kṣarā and Vasundharā (all meaning the earth).

Chāya (shadow), Camū (army), Vūlukā (sand), Vidyut (lightning), Vipat (difficult) and Sarit (river). (6)

Irā (liquor, Sarasvatī), Sampad (property), Avāpa (getting), Līlā (sport), Velā (time-tide), Tulā (a balance), Śilā (slab or stone). Kalā (art), Mekhalā (girdle), Jvālā (flames), Senā (army), Dadru (a kind of leprosy), Valī (wrinkle on skin) Samā (time). (7)

Jyā (cord of an arc), Glāni (exhaustion), Hāni (loss), Śāṭī (petticoat), Svāhā (oblation, wife of Agni), Gī (speech), Dhī (Intelligence), Vṛddhi (increase), Dhū (shaking), Kṣamā (pardon), Buddhi (intelligence), Kṣut (hunger), Tṛṣṇā (thirst), Āśiḥ (blessing), Vālukā (sand). (8)

Vimśati (twenty), Navatī (ninety), Kroḍā (chest), Khatvā, Śirodharā (neck), Māyā (enchantment, illusion), Śaṣkuli (orifice of the ear), Jihvā (tongue), Ghaṭotkā (?), Snāyu (muscle). (9)

Lekhā (line, streak), Jarā (old-age), Paṅkti (line), Tretā (triplet) Prāvṛd (rainy season), Arocakā (loss of appetite), Lākṣā (red dye, lac), Kaṇḍū (itching), Priyaṅgu (a kind of creeper), Māṇḍīkā (?), Kaṭi (waist), Oṣadhi (herb). (10)

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Ṛk (hymn), Sfulingā (spark of fire), Kali (bud), Śayyā (bed), Koṭi (end), Kanthā (patched garment), Nālikā (tube, drain), Niḥśreṇī (ladder, stair case), Pṛtanā (army), Dīpti (lustre), Nidrā (sleep), Tandrā (slumber), Guhā (cave), Ruci (liking). (11)

Sāsnā (dew-lap of an ox), Rāsnā (girdle), Vithī (road), Nīvī (cloth or girdle round the waist), Dhārā (stream), Kṛṣi (farming), Manjuṣā (box), Parṣada (assembly). Patākā (flag), Kākinī (a goddess, a quarter of a Paṇa), Kṛpā (mercy). (12)

Pelā (delicate, Manjiṣṭhā (Indian madder), Bheri (cattle-drum), Nemi (rim of a wheel), Manah śilā (red-arsenic), Darvī (hood of a snake), Sthālī (dish), Sabhā (meeting), Vīci (wave), Sthalī (place), Manjarī (blossom), Vallarī (creeper), Mandurā (rust of iron), Lākṣā (lac), Sūcī (needle), Adhiṣaṇā (a contrivance), Samī (name of a tree), Makṣikā (fly), Vikṛti (change, deformity), Yūkā (louse), Śikhā (lock of hair), Sākhā (branch) and Aṭavī (forest).

O King! Thus I have told you in short, the words denoting feminine gender. The wise persons know that the words ending with i, ī, ā, are all words denoting feminine-gender. (13-15)

Thus ends chapter 11, entitled "Abhidhāna-Kośa Strīlinga-nirdeśa Nāma" (indicating the feminine gender word-dictionary), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 12

Mārkaṇḍeya said : Oh the expander of Yadu dynasty! Hereafter, I shall tell you about the words denoting masculine gender. Please hear it. (1)

Rājā (king), Kṛtākṣa (?), Mūrdha (head), Ātmā (soul), Pāyu (Anus), Śleṣma (phlegm), Āśma (stone), Pūraṇa (ocean), Majjān (marrow), Plihā (spleen), Nātādyaska (?), are the nouns of masculine gender. (2)

Vṛtra (name of a demon), Putra (son), Mantra (spell-hymn), Amantra (ordinary words), Rāśi (heap), Muhūrta (duration of time), Māsa (month), Pakṣa (fortnight), Abda and Vatsara (both meaning year). (3)

The names denoting the Ṛtus (seasons), Kāla (time), Giri (śaila, śiloccaya, Naga and Acala (all meaning mountain), the

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names of all gods and demons and all the names for Mahodadhi (ocean).(4)

The names for the Saṁvatsara (year), Divasa (days), Graha (planets) Vāsara and other words for Paṅka (mud), Śara (arrow), Ari (enemy) and Nistrinśa (?) are in masculine gender. (5)

The other words for the word Putra (son) and Pitṛ (father), the names for Kaṇṭha (neck) and Bāhu (hand), Stana (breast), Keśa (hair) and Rada (tooth) are of masculine gender. (6)

The names for Gulf (ankle), Karṇa (fear), Hanu (chin), Praśna (question), Vidhi (Brahmā), Nidhi (reservoir), names for Kapola (cheeks and temple). Nirghoṣa (sound), Ikṣuka (sugarcane), Keli (love sport). (7)

The words Kali (name of a yuga), Vighna (obstacle), Ghaṭa (pot), Jūṭa (collection), Paṭa (cloth), Pāyu (anus), Kuśa (darbha grass), Aṅkuśa (control, goad), Bindu (drop), Svara (voice), Kuṭ hāra (axe), Paṇa (pledge), Śāṇa (touch stone) and Pataḥ, Kataḥ are in masculine gender. (8)

Words Vaṭa (banyan tree), Vaṇṭha (bondage), Puṭa (capsule), Mṛtyu (death), Manyu (anger). Śoṇa (red), Kiṇa (corn), faṇa (hood of the serpent), Guṇa (quality), Cūrṇa (powder). Gaṇa (group), Pantha (road), Adhvan (road), Aṅka (figure, number), Pūga (betel-nut), Kamaṇḍalu (A vessel made of gourd or wood), Palāṇḍa (onion), Gaṇḍa (cheeks, temple), Sthūla (bulky), Kankaṭa (iron hook, armour), Prastha (city), Śankha (conch-shell), Ratha (chariot), Rasa (juice), Varga (division), Tuṣa (the chaff of grain) and Busah (? Budhaḥ) (wise) are in masculine gender. (8-10)

The words Yava (barley), Māṣa (bean), Śabda (sound), Sparśa (touch), Gandha (smell), Śaṭha (a cunning man), Vaṇik (trader), Karīṣa (fire), Tarala (wavery), Meḍhra (Ram, penis), Ratha (chariot), Maṇḍapa (pavilion), Naraka (hell), Nūpura (anklet), Samudga (casket), Loka (world) Kaṣāya (red), Koṇa (angle), Musala (club), Kusūla, Śūrpa (snake), Dardura (frog), Pañca (five), Piṇyāka (saffron), Śūrpa, Vāta (wind), Daṇḍa (staff, stick) and Aṅkura (sprout) are all in masculine gender. (11-13)

Kuṇaya (tree), Protha (blowing), Yūtha (group), Kunta (spear), Darpaṇa (mirror), Veṇukā (a goad), Dhvaja (flag), Vaṁśa (dynasty), Veṇu (flute), Krimi (worm), Kalka (sin), Ṛṣi (sage). Kandarā (cave), Pustaka (book), Adhvara (road), Vrihi (rice),

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Ambuda (cloud), Anjana (ointment), are all denoting masculine gender, O the chief of Yadu-dynasty! Stambha (pillar), Paśu (animal), Dharma (religious-duty), Nidāgha (summer), Kumbha (pot), Kaṭa (mat), Kaṭāha (sauce pan), Yūpa (pillar), Stabaka (bunch) and Fena (foam), Nitamba (buttock), ṣaṇḍa (eunuch), Kṣ aya (residing), Supa (broth), Yūpa (pillar) - are of masculine gender. (13-15)

Thus ends chapter 12, entitled "The names denoting the masculine gender", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 13

Mārkaṇḍeya said : O the best of Kings! Now I shall tell you the names denoting Antya-linga (the last neuter-gender). Please hear them from me. (1)

O the best of Yadus! All the names for water except Āpa and the words which are not mentioned before are in neuter gender. (2)

And O the best of Yadus! O Yādava! Similarly the nouns having 'n' at the end, not mentioned before and all the names ending with अस् except 'Jaras' are of neuter-gender.

O Yādava! All the words for Locana (eye) are in the neuter-gender and all the names for Puṣpa (flower) are in neuter-gender. (3-4)

The words Sarīra (body), Asthi (bone), Dadhi (curd) and Sakthi (Sāthavo), Antra (intestines), Gudā (aṇus) and Jānu are neuter-gender. Śmaśru (moustaches), Kūla (bank), Kula (family), Parṇa (leaf) and all the names for iron (Loha-nāmāni). Aharniśa (day and night), Śakṛt (dung) Sakhti (the thighbone), Dhanu (bow), Śoṇita (blood), Dāru. Kṣīra (milk), Viṣa (poison), Amṛta (nectar), Saṇḍa (bull) and names for fruits and roots and Bala (Fala-Mūla-nāmānī), are in neuter-gender. (5-6)

Pura (city), Madhu (honey), Khala (rascal), Nāla (tube), Cīvara (dress of a monk), Cīra (silk-cloth), Ambara (sky), Gagana (sky), Ghana (cloud), Ākāśa (sky), Sukha and Dukha (happiness and unhappiness), Rūpa (well), Bīja (seed), Palāla (straw), Talpa (a couch), Sadma (residence), Śava (dead body), Nimitta (reason),

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Citta (mind), Pitta (yellow), Ogha (multitude), Takra (sourmilk), Śukra (semen), Bhaya (danger) are in neuter-gender. (7-8)

Tīrtha (place of Pilgrimage), Panjara (cage), Cela (garment), Phala (fruit), Dvandva (dual), Akṣara (letter), Dhānya (food grains). Śmaśāna (cemetery ground), Ratna (jewel), Agra (front), Śulva, Ratna, Yuga (millennium), Gopura, Pattana (city), Sainya (army), Mangala (auspicious), Āyudha (weapon), Khani (digging), Nagara, Haritāla, Timira, Palita and Viṣa, all these are in neuter-gender. (9-10)

Smaśāna, Mithuna (couple), Tattva (essence), Kilbiṣa (guilt), Vidala (cake), Hima (snow), Vṛnda (group), Kutūhala (inquistiveness), Śidhu (liquor), Śarāva (platter), Śikhara (peak), Pala (moment), Vṛtta (metre), Mukuṭa (crown), Paṇya (article for sale), Mala (dirt), Aṁśuka (cloth), Indriya (sense), Yugala (couple), Kuṭa (bone of forehead), Kapāla (skull), Śūla (spike), Śekhara (cloves), Pātāla (one of the seven regions of the world), Vivara (hole, cave), Randhra (cavity). Chidra (hole), Ākāśa (sky), Tṛṇa (straw), Śubhra (white), Ira (fluid), Kunkuma (saffron), Śuṣka (dry), Cīvara (garment of a monk), Mṛṇāla (lotus). Ajira (a sort of mouse-mole or frog), Khaḍga (sword), Tuhina (frost), Dvāra (door), Āapada (abode), Rāṣṭra (nation), Tala (bottom), Kīṭa (worm), Kapha (phlegm), Āyu (span of life), Sthūla (fat), Khalina (bridle), Palala (sesamum), Palāla (straw), Kāṣṭha (wood), Raṇa (battle), Pārśva (side), Kukundara (a kind of tree) and Sandeha (doubt), Kaṁ (water) all these are in neuter-gender. (11-15)

Thus ends chapter 13, entitled "The vocabulary of nouns denoting neuter-gender in Abhidhāna Kośa", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 14

Mārkaṇḍeya said : Aum when one letter (consonant) is repeated (again and again in different words in a sentence), ancient scholars call it Anuprāsa Alaṁkāra (Alliteration). (1)

Oh king! If it is overdone it becomes rustic or vulgar (grāmya). When the words having similar sound but different meanings are used, the Alaṁkāra is called Yamaka. (2)

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The word may be placed in the beginning, in the middle or at the end of the Pāda. It is said that there are two varieties of Yamaka : Saṁdaṣṭaka and Samudga. (3)

It is said that it is very difficult to compose Samasta-pāda-yamak, in which all the words are similar. When there is similarity of Upamāna (the standard of comparison) and Upameya (the object of comparison), the Alaṁkāra is called Rūpakam (Metaphor). (4)

If in Rūpaka the attributes of Upameya surpass the attributes of Upamāna, the Alaṁkāra is called Vyatireka, because there is the excess of the attribute. (5)

When the attributes of Upameya are quite opposite to those of the Upamāna, it is called another type of Vyatireka. When the same word conveys two or three meanings, the Alaṁkāra is called Śleṣa (Pun). (6)

When a thing has one form, but it is poetically imagined to be another thing having another form, the ancient scholars call it Utprekṣā Alaṁkāra (Poetic Fancy). (7)

Sometimes to support one relevant thing, another (general or particular) similar statement is brought forward to corroborate the meaning, the Alaṁkāra is called Arthāntaranyāsa (corroboration). (8)

Oh King! When one thing is proposed, but another thing is mentioned, the Alaṁkāra is called Upanyāsa (Paryāya). (9)

When some result is given but the cause is not mentioned, the Alaṁkāra is Vibhāvanā (Peculiar Causation).

If the qualities of the Upameya are described with exaggeration the Alaṁkāra is Atiśayokti (Exaggeration). (10)

When there is vivid and natural description the Alaṁkāra is called Svabhāvokti (Natural description).

When many things are to be mentioned and they are stated in their respective order, the ancient call the Alaṁkāra-Yathā Sankhyam (respective enumeration). Oh King! When a particular point is emphasised, the Alaṁkāra is called Viśeṣokti. (11-12)

When a particular action gives rise to a result other than the natural one, the Alaṁkāra is called Virodha (contradiction).

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If in form of praise censure is intended, the Alaṁkāra is Nindā-stuti (Vyāja-stuti-Artful Praise). And if in form of censure praise is intended then also the Alaṁkāra is Nindā-Stuti. (13)

If to show similarity some thing is illustrated the Alaṁkāra is called Nidarśanā (Illustration). (14)

Oh brave king! If without that, comparison (of a thing with a different thing) is made, it becomes an Upamā Alaṁkāra. When one thing is compared with itself only and nothing else, the Alaṁkāra is called Ananvaya (self comparison). I have described only a little from the Purāṇa. (15)

Thus ends chapter 14, entitled "Alankāra-Adhyāya" (the study of Figures of Speech), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 15

Mārkaṇḍeya said : Śāstra preaches Dharma, Artha, Kāma and Mokṣa. That which relates for our guidance, the deeds of good predecessors for fulfilment of Dharma, Artha, Kāma and Mokṣa is called Itihāsa. The literature in which there is no direct preaching is called Kāvyam. (1-2)

In a poem the deeds of one person is described so it is called Kāvyam. Oh King! The Kāvya in which Nāyaka (hero) and Pratināyaka (opponent) are the chief characters and in which marches (of armies), sending of war messengers and battles are narrated and the rise (victory) of Nāyaka, is shown is called Mahākāvyam (Epic). (3-4)

Oh King! In a Mahā-Kāvyam, the country, cities, Kings, seasons, mountains, rivers and women are described.

Moreover Nāyaka and Pratināyaka also should be described. Nāyaka should be following the path of righteous people and he should be victorious due to his religious deeds. (5-6)

The Pratināyaka is Lokavijayī (victorious in worldly things). The killing of Pratināyaka should be described, that of the Nāyaka should not be described. (7)

O Great king! The death of the hero should not be described. If he goes to heaven with his own body it can be described. (8)

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Without metres, the Mahā-Kāvya would be in prose (Gadya). In a Mahā-Kāvya there should not be defects such as grammatically faulty words, words whose syllables are difficult to pronounce, sentences suggestive of obscenity, sentences whose meaning is difficult to guess and sentences which contain uncommon words. One should not compose a poem in which there is (Punarukti) repetition. (9-10)

But to show wonder, jealousy, fear, sorrow, hurry or joy the repetition is desired. But if a word is repeated in the utterance of a messenger, in an utterance in a dream and in an utterance to a person who has come for some work, it should be known as a repetition. (11-12)

A doubtful thing should not be stated. Similarly without proposition nothing should be told. The later statement contradictory to the former one should not be made and the thing contemptible by people should not be related. (13)

A poem having Rasas (sentiments) named Śṛṅgāra, Hāsya, Karuṇa, Raudra, Vīra and Bhayānaka, Bībhatsa, Adbhuta and Śānta should be composed. (14)

The poem should be full of art and skill. Moreover it should be endowed with Dharma and Artha. A poem should be composed about a religious Nāyaka leading to his rise. (15)

Thus ends chapter 15, entitled "The characteristics of an Epic" (Mahā-Kāvyam Lakṣaṇam), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 16

Mārkaṇḍeya said : Some Kāvya-Doṣas are mentioned. From them Prahelikās are to be made and some there are independent. (1)

Oh best among men : A Prahelikā should be expressed through only one or two verses. O king! It should not be composed in many verses. (2)

When the meaning is concealed on account of a Mātrā, the Prahelikās are called Samāgatā. When the meaning is concealed by means of synonymous words it is called Vancitā. (3)

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The meaning of Vikrānta-gopitā is concealed by intermediary words. When the meaning is concealed by obsolete synonyms it is called Muṣitā. (4)

When the meaning is concealed by the imagination it is called Parihāsikā.

In Samānarūpā the meaning is hidden by different words having the same meaning. (5)

That whose meaning is hidden on account of using the syllables difficult to understand is called Paruṣā. When the meaning is hidden only on account of using the words denoting Samkhyā (number), it is called Samkhyātā. (6)

When the meaning is hidden by the apparent meaning it is called Kalpitā. When the meaning is hidden by misunderstanding a Saṁjñā, it is called Nāmāntaritā. (7)

O Great King! When the meaning is hidden by misunderstanding the meaning of words it is called Nibhṛtā. When the meaning is hidden by identical words it is called Samāna-Śabda. (8)

When the meaning becomes difficult to be understood on account of concordance of the meaning, it is called Vyāmūḍha. When the meaning is hidden on account of various Bandhās in the Vṛtta (metre), it is called Guḍhā. (9)

When real meaning is hidden by not mentioning one or both (of Āśraya and Āśrita) it is called Ekachannā, Ubhaya-channā or Bahuchannā. When the meaning is concealed on account of many possibilities of meaning, it is called Samkirṇa or Sambhavopetā. (10)

If by the obvious meaning, another meaning is intended but concealed, it is called Tadartha-kārī. O King! The same effect is achieved through a word, it is called Vyabhicāriṇī. (11)

When the meaning becomes clear by (putting the missing) Mātrās in a Vṛtta-bandha, it is called khyāpita. When the meaning is hidden by Vṛttabandha, it is called Naṣṭārtha. (12)

When the meaning is concealed due to want of one Akṣara, it is called Naṣṭākṣara - O King! When the meaning is changed because of a missing Varṇa, it is called Anyārthatā. (13)

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When the meaning becomes clear by interpretation according to different tenses, it is called Arthadā. O king! The seed of the meaning is suggested, it is called Leśākyā. (14)

O King! The poets have said that, in all these varieties of Prahelikās, no obscene meaning should ever be suggested. Because the poem with obscene meaning Aślīla-bandha engrieve good people and hence that kind of poem does not give pleasure. (15)

Thus ends chapter 16, entitled "The characteristics of Prahelikās", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 17

Aum Vajra said : Mantras are told along with Brāhmaṇas (by Maharṣis). Brāhmaṇas describe their meaning. Kalpa means Kalpanā Kalpa (It is Vedāṅga prescribing the ritual sacrifice). O twice born (Brahmin)! The form that tells their meaning is called Purāṇa. First quarter (Prathama pāda) of Purāṇa is Prakriyā (procedure) taking up of Kathāvastu (the plot). (1-2)

Other three pādas are Upodghāta (introduction) Anuṣanga and Upasaṁhāra (conclusion). O son of Bhṛgu race! Thus Purāṇa has four pādas (quarters). (3)

The Purāṇa has five characteristics (Lakṣaṇas) Sarga, Pratisarga, Manvantara, Vaṁśa and Vaṁśānucaritam. (4)

Purāṇa contains all types of knowledge. The characteristics of Songs (Gīta-Lakṣaṇa), Nṛtta Lakṣaṇa (characteristics of Dance) and the characteristics of Nāṭaka and Ākhyāna are given in it. (5)

Therefore O twice born (Brahmin)! I ask you about the characteristics of Nāṭaka along with its varieties. You know everything with distinctions. So O almighty! Kindly tell me about them. (6)

Mārkaṇḍeya said : In a Nāṭaka there is the review of Purāṇas according to Itihāsa (history) or in a Nāṭaka there is the life-history of Gods. (7)

In the Kāvya (i.e. Nāṭaka) there may be one Nāyaka or there can be a Nāyaka and a Pratināyaka (Hero and his rival). (8)

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O King! All the Vṛttis, all the sentiments (Rasas) and all the usages of tenses (Kālas) should be demonstrated in the Nāṭaka, by some contrivance. (9)

It is said that there can be five acts or auspicious ten acts in a Nāṭaka, O king! In one act the activities of one episode is to be represented. (10)

Thereafter the activities of other characters should be exhibited. Their exit should be contrived with some Yukti (device) and Upanyāsa. (11)

O King! The incidents such as death, dethronement, the siege of a city and the fight should not be shown in the act. (12)

The wise men should describe these incidents in a Praveśaka. There should always be two characters in a Praveśaka and the characters should be of the servant class (Parijane). The hero (Nāyaka) should not be there. When the two characters are not from servant-class it is called a Viṣkambhaka. (13-14)

At the end of both (Praveśaka and Viṣkambhaka) the stage should be made empty. Similarly at the end of the act it should be made empty. Except that the stage should not be made empty. (15)

In a Praveśaka the activities of many days can be narrated. There the narration should be brief, not lengthy. (16)

In the Praveśaka the killing of a famous hero should not be brought. O king! It should be suggested only in the act itself by some device. (17)

The rise of the hero should be shown at the end of the Nāṭaka. Similarly, where there are many heroines, their rise also should be shown. (18)

The Nātikā is like a Nāṭaka, but it consists of four acts and its Rasa is predominantly Śṛṅgāra. Similarly in a Prakaraṇa the plot is imaginary. (19)

O the best of Kings! There the hero is a Brahmin or a merchant. A Prakaraṇī should be written on the same line, but there should be four acts. (20)

The plot of Utṣṛṣṭakāṅka is either derived from Itihāsa (history) or it is imaginary. Mostly the Vṛtti is Bhāratī and the Rasa is Karuṇa. A god should not be made the hero. Utṣṛṣṭa is without Divya Nāyaka.

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In Bhāṇa the plot should be derived from Itihāsa. It should represent the activities of one day. It consists of one act and it is full of fights. The entire action is performed by one actor only, by means of talking through the device of Ākāśa-Kathana (speeches in air). (21-23)

In the variety named Samavakāra there are twelve heroes, They may be gods or demons. There are three Śṛṅgāras and three Kapaṭas. (24)

In Ihāmṛga there are many acts and a Gandharva is the hero. Its predominant Rasa is Śṛṅgāra. The Rasa should arise from dissatisfaction of Yoni-Rasa (Sex-enjoyment). (25)

In Vyāyoga the activities of one day is represented. There is one hero and the Rasa is Dṛpta (from Darpa i.e. Vīra, Raudra etc.). In Vīthī there are thirteen acts but there is no hero. (26)

In Ḍima the same (Dṛpta) Rasa, particularly Raudra is there, god is the hero and the theme is well-known. (27)

Prahasana should be composed thus. There should be one act. There should be plenty of Hāsya Rasa. The hero should be Udātta and there should be courtesans and Viṭas. (28)

In all these varieties, in the very beginning the theme of the play should be illumined through the utterances of the Sūtradhāra. (29)

O King! The speeches of the hero are in Sanskrit language. So are the speeches of Sanyāsis, Śrotrīyas, Kings, Twice-born (Brahmins, Kṣatriyas and Vaiśyas), Gods, Demons, Gandharvas and Nāgas. (30)

O King! The speech of Nāyikās, heavenly damsels (Apsarās), Pretenders and Viduṣakas should be in Prākṛta language. (31)

The language of children, women, low-born persons, eunuchs and those not mentioned here in Apa-bhraṁṣṭa. It should learnt and used. (32)

Now hear from me some characteristics, which are contrived by me. The names of Brahmins, Kṣatriyas, Vaiśyas and Śūdras end in Śarman, Varman and Dhana respectively. Sometimes the name of the Vaiśya ends in Dāsa. (33)

The names of the kings and ministers end in Vikrama. The names of the ladies should be such that can be easily uttered. They

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should not be harsh. The names of the Nāyikās should be sweet and attractive. (34)

The names of attendant-women of the queen should end in Kalā and Kauśalā and the names of other attendant-women should end in Vijayā. (35)

The names of the astrologer should end in Māngalya and those of Purohitas generally end in Śānti. The names of the ministers generally end in Śūra and those of physicians end in Āyuṣya. (36)

The name of Viṭas generally end in Bhūṣaṇa and those of Dāsas end in Kusuma etc. (or their names may be the names of flowers etc.).

Kancukis and Viduṣaka must be given the names of their Ṛṣi or Gotra respectively. (37)

The names of courtesans should end in Dattā, Mitrā and Senā. The names of the office-bearers should be according to their office. (38)

Hereafter I shall tell you how a person should be addressed.

The servants and ministers should address the king as Deva. (39)

The Brahmins should address the king as Rājan and Ṛṣis should address the King by the name or Gotra, as if he were their child. (40)

And those who are equal in rank should call him Vayasya (a friend). The heroes should address the Viduṣaka as Vayasya. And the Rathī (sitting in the chariot) may be called Āyuṣmān, by sūta (the chariot driver). (41)

The Ṛṣis, Gurus and Gods should be addressed as Bhagavāna. A son should be addressed as Vatsa and a student should be addressed as Vatsa or by his name and the family-name. (42)

O King! A woman should address her husband as Āryaputra. The wife should be addressed by her name, but the queen and the heroine should be addressed as Devī. (43)

The father should be addressed as Tāta, but the father of the mother should be addressed as Āryaka, Pitā.

The Yuva-rāja (crown-prince) is addressed as Kumāra, while a respectable person is addressed as Bhāva. (44)

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A respectable person, the husbands to wife and the prince should be addressed as Bhāma. A woman of equal rank should be addressed as Halā. A maid-servant should be addressed as Hanjā or Haṇḍā. A sister should be called Svasā, while a Sanyāsinī should be addressed as Vṛatinī! (45-46)

A Brahmin lady should be addressed as Āryā and the rest according to the gender. (47)

One who moves in the female-apartment and who is incapable of enjoying a woman is known as Varṣavara. Their head is called a Kancukī. He is generally an old Brahmin and he is respected by the Kings. (48)

Viduṣaka is also a Brahmin. He knows the secrets of the hero. O king! Sūtradhāra is the principal actor (Naṭa). (49)

The sowing of the seed (bīja-samutpatti) capable of giving rise to the variety of rasas is called Mukha. Sprouting of the seed sown in the mukha is called Prati-mukha. (50)

The possibility of getting the result as well as its opposite is called Garbha. When the purpose of the bīja opens up and yet is accompanied with difficulties and adversities, it becomes Vimarśa. (51)

Carrying to completion of things started in Mukha etc., is called Nirvahaṇa. In a Nāṭaka, along with Prakaraṇa all these Pānca-Sandhis should be observed. (52)

In Ḍima and Samavakāra, Vimarśa should be omitted. In Vyāyoga and Ihāmṛga, Garbha is to be omitted. And O king! In Utṣṛṣṭakānka, Prahasana, Vīthī and Bhāṇaka Pratimukha should not be developed. (53-54)

The Nāyaka should never give up his generosity, good behaviour and valour. O king! The Prati-Nāyaka should not win over the Nāyikā. (55)

Henceforth I shall tell you about eight types of Nāyikās and their characteristics.

The heroine who remains in her own apartment on account of her own fault is called Vāsa-Sajjā. (56)

The heroine whose hero has not come is called Virahotkaṇṭhitā. One whose husband is under her full control is called Svādhina-Bhartṛkā. (57)

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The heroine who is separated from her hero on account of quarrel is called Kalahāntaritā. One whose Nāyaka comes in the early morning with the signs of nails etc. (of other woman) is called Khaṇḍitā. (58)

The heroine whose lover has not kept appointment is called Vipralabdhā. And one whose lover has gone on travel is called Proṣita-bhartṛkā. (59)

(The eighth Abhisārikā is not mentioned).

All the twelve varieties of drama etc., should exhibit the proper forms and graces of these different types of Nāyikās. (60)

There are nine Nāṭya-Rasas : Śṛṅgāra, Hāsya, Karuṇa, Vīra, Raudra, Bhayānaka, Bībhatsa, Adbhuta and Śānta. (61)

O King! All the varieties should be composed keeping Rasa in view, because the principal aim in all types of drama is Rasa. (62)

O moon among Kings! All these types of drama should be composed with Kalā-Kauśala (art, proficiency and morality) and they should be Loka-Vidhāna-Yukta (endowed with Social Customs and Manners). They should teach Dharma, Artha and Kāma, for the good of people. (63)

Thus ends chapter 17, entitled "Dvādaśa-Rūpa-Varṇana" (the description of twelve Rūpaka), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 18

Mārkaṇḍeya said : Now the characteristics of music (Gīta-Lakṣaṇa) begin :—

For music there are three sthānas (organs of utterance Uraḥ (chest), Kaṇṭhaḥ (throat) and Śiraḥ (head). They give rise to three notes-Mandra (low or base), Madhya (middle) and Tāra (high). There are three Grāmas : Ṣaḍja, Madhyama and Gāndhāra. There are seven notes (Sapta Svarāḥ)-Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pancama, Niṣāda and Dhaivata. There are twenty one Mūrchanās (intonations) of Sapta-Svaras dependent on each of three grāmas. Their names are : Sauvīrī, Hāriṇāśva, Kalopanatā, Śuddha-madhyamā, Mārgī, Pauravī and Ṛṣyakā. These seven belong to Madhyamā-Grāma. [They are called Uttara Mandrā, Rajanī] Uttarāyatā, Śuddhaṣaḍajā, Matsarī-Kṛtā, Aśva-Krāntā and

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Udgatā. These seven belong to Ṣaḍja-Grāma, Ālāpā, Kuntimā, Śuddhā, Uttarā, Ṣadajā, Pancāyatā and Udgatā - these seven depend on Gāndhāra-Grāma.

Now there are forty nine (key-notes) Tāñās. They are Agniṣṭomikah, Atyagniṣṭomikah, Vājapeyikah, Pauṇḍarikah, Āśvamedhikah, Rājasūyikah, Bahu-Suvarṇikah, Gosavikah, Mahāvratikah, Brahma-tānah, Prājāpatyah, Nāgāśrayah, Yajñāśrayah, Godānikah, Haya-Krāntah, Aja-Krāntah, Viṣṇu-Krāntah, Araṇyah, Matta-Kokilah and Ujjīvikah. These twenty depend on Madhyama-Grāmas. Prasvāpanam, Paiśācah, Jivanah, Sāvitrah, Ardha-Sāvitrah, Sarvato-Bhadrah, Suvarṇaḥ, Viṣṇuh, Jiṣṇuh, Viṣṇu-Narah, Śāradah, Vijayah, Haṁsah and Jyeṣṭhah. These fourteen depend on Ṣaḍja-Grāma. Tumburu-Priyah, Mahā-Lakṣmaṇah, Gandharvānumatah, Alambusapriyah, Nāradapriyah, Bhīmasena-priyah, Vinatah, Mātangah, Bhārgava-priyah, Abhirāmah, Samśrāvyah, Kinnara-priyah, Puṇyah, Manohara, Kalyāṇa-karah. These fifteen depend on Gāndhāra-Grāma. These are four types. Due to the combination of Svara-note, Pada-note, Laya-note and Avadhāna-note, in Mūrchanās in the beginning, middle and end there are three Vṛttis named Vādi, Samvādi and Anuvādi. The nine Rasas mentioned earlier are related with these musical notes. For Hāsya and Śṛṅgāra Madhyama and Pancam are used, for Vīra, Raudra and Adbhuta Ṣaḍja and Ṛṣabha are used, for Karuṇa Niṣāda and Gāndhāra are used, for Bībhatsa and Bhayānaka Dhaivata is used and for Śānta Madhyama is used. Similarly for different Rasas different Layas are used :

For Śṛṅgāra and Hāsya Madhyama is used. For Bībhatsa and Bhayānaka Vilambita and for Vīra, Raudra and Adbhuta Druta is used.

In (Rūpakas) pure musical composition practice of singing should be used for the worship of divine. Here are the Ślokas.

A wise man should know ten Lakṣaṇas of Jātis : Graha, Anśa, Tāra, Mandra, Nyāsa, Upanyāsa, Alpatvam, Bahutvam, Ṣāḍava, Oḍava. (1)

O King! There are four kinds of Alaṁkāras : Prasannādih, Praṣannāntah, Prasannādyantah and Prasanna-madhyas. They should be pointed out one by one. (2-3)

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There are different types of musical compositions, namely Aparāntakam, Ullopyam, Mandrakam, Prakari, Vaiṇakam, Sarobindum, Gītakāni which are the best. Ṛk-Gāthā, Pāṇikā and Brahma-Gītikā composed by Dakṣa. Their singing practice is called Cokṣah. (4-5)

I have briefly described for pleasing gods. If the man well-versed in music (Gītajña) does not reach the highest place (sumum bonum) by music, he would become a servant of God and enjoy bliss in his company. (6)

Thus ends chapter 18, entitled "Gīta-Lakṣaṇa" (the characteristics of Gītā-Vocal Music), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 19

Mārkaṇḍeya said : Now Ātoday (Instrumental Music) is stated. There are four kinds of musical instruments : Tata (stringed instrument), Suṣira (wind instrument), Ghana (Metallic instrument) and Avanaddha (stretched instrument e.g. Drum). Vīṇā etc. are Tata, Flute etc. are Suṣira, Cymbal etc. are Ghana and Muraja (drum) etc. are Avanaddha. There the musical notes of Vīṇā etc., are the same as in Vocal music. The notes of flute etc. are also like that. But in vocal music, the notes rise from below to upwards, while in the stringed instruments such as Vīṇā etc. and Wind instruments such as flute etc. the order is reversed. So Tālah and Kālah should be used accordingly. Their Mātrās are equal to five short syllables. There are three Vṛttis : Citrā, Vṛtti and Dakṣ iṇā. Citrā has two Mātrās, Vṛtti has four Mātrās and Dakṣiṇā has eight Mātrās. Now let us enter into Avayā, Niṣkrāma and Vikṣepaḥ - In the collection of Kalā there are differences in Śyāmatāla and Sannipāta (stretching a cord) and Caputa. Ayuk, Cancat, Puṭala and the end of Pluta are five types of cord and like 'father and son' there are six types of syllables.

There are three Layas : Druta, Madhya and Vilambita. The Tāla must have Laya. The Prakaraṇa is of two kinds : Kulakam and Chedyakam.

Now about Avanaddham (Muraja-ādi), there should be accompaniment like Puṣkara. There are sixteen syllables - Ka, Kha, Ga, Gha, Ṭa, Ṭha, Ḍa, Ḍha, Ta tha Da Dha, Ya, RA, La, Ha.

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On the right side are Ka, Ṭa, Ra (Tha) and Ta, Ga, etc. On the left side are Gha, Ḍha, on the upside are Ga, Da in the Ālinga (kind of drum) are Ṭha, Ṇa, La and Hā. A, Ā, I, U, Ae, O, Ah, Au, Aṁ etc. are Vowels according to the circumstances (they go with consonants). Kha, ga, Tha are conjoined with Refa. Its differences are the division of Kaḥ. The complete hand should attack then lift one finger and from the whole hand Pradeśini is taken up, then it becomes Yoga of Nalla. From the complete hand the half should be lifted. By attacking the Pradeśini of two hands, it becomes the samapāṇi. Ma, Gha, Tha, Ga, Ḍa, Ra are from half the hand, for Kathaka, quarter hand; Ṭha, Ṇa, La, Ha by attacking Pradeśini in two hands. Aḍḍitā, Vitastā, Ālipta are the way to the face of cow.

In Śṛṅgāra and Hāsya Rasa Aḍḍitah, in Vīra, Raudra and Adbhuta Vitastah, in Karuṇa and Śānta Ālipta, in Bībhatsa and Bhayānaka Mṛḍanga follows Gomukha, Dardura and Paṇava follow the Mṛdanga. Here are :-

There the musicians sit just near the door of dressing room in such a way that they are properly visible. Murajās would sit behind them and so would sit Mārjanikās. (1)

On its left side Dardura and Paṇavas should be placed. From the right the singer would sit facing to the north and to right the players of flutes.

The singers should be seated facing the main singer. (2-3)

Thus ends chapter 19, entitled "Ātoday-Vidhi" (the procedure in Instrumental Music), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 20

Mārkaṇḍeya said : O King! The Scholars of Nāṭya has said that the imitation of other than oneself is called Nāṭya. Nṛtta makes it sophisticated and adds to its beauty. Nṛtta is said to be of two types : Nāṭya and Lāsya on which Nāṭya depends. O King! Each of them is divided into two parts Ābhyantara and Bāhya. (1-2)

Ābhyantara follows precise rules (it is Lakṣaṇavantam) while Bāhya is not regulated by any precise rules (it is Lakṣaṇa-vivarjitam). Its performance is auspicious. (3)

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Lāsya should be performed under a pavilion (Maṇḍape) or outside it, according to wish, while Nāṭya should be performed under a Pavilion. The Pavilion is of two types. (4)

Āyata (oblong) and Catursara (square). The square one should be made thirty-two Hastas (hands), while the length of the oblong should be made double of this. The Pavilion should not be made smaller or larger than this, but it should be such that -

If it is smaller, there will be congestion (Sammardo) and if it is larger, there will not be proper manifestation (Vyakti) of Nāṭya and Geya. So it should be avoided. In the very beginning the worship of Gods should be performed. (5-7)

The elderly persons and the specific god of the building (Vāstu-daivata) should be performed. And thereafter the Nāṭya should be performed beginning with benedictory (Nāndi Śloka). (8)

By opening the curtain the entry of every character should be made. The entry and exit should be made after suggesting the action. (9)

At the end of the Nāndi, Puṣpānjali should be given and Brahmapūjana should be made. In reciting and singing the strides (Parikramaḥ) should be according to the character. (10)

The Parikrama of the Nāyaka should be Catuṣkala (four-fold), that of the ordinary, middle-class characters should be Trikala, that of the low-class should be Two-kala. O King! According to the action one may be more or less. (11)

One should know that Gods are Dhiroddhata (solemn and courageous) the Demons should be rash and daring. (12)

The Kings should be Dhīra-Lalita (brave and sportive) and his dependants are Dhīra. The sages are Praśānta-dhīras (very calm and solemn), their followers are Praśānta. (13)

The Brahmins are Dhirodāttah (grave and noble minded) and the merchants are believed to be noble. Getting a chance all these persons are described in this way.

In the work of Nāṭya (Nāṭya-Karma) four kinds of Abhinaya (acting) should be made : Āhārya (Veśa-bhūṣā), Sātvika (Bhāvas feelings), Vācika (of speech) and Āngika (of body-limbs). (14-15)

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The consumes of head etc. is called Āhārya. The costumes of Dhirodātta characters should not be very gaudy. (16)

Those of Uddhata should be gaudy and those of the kings should be Lalita (graceful). The costumes of the Pratināyaka should be made like that of the Uddhata characters. (17)

The costumes of the other characters should be according to the country and the profession. The horse etc., should be made of leather, wood etc. (18)

Hereafter I tell you about the Sātvika-Abhinaya (acting of Sātvika-bhāvas etc. feelings) shedding tears, horripilation, sweating, throbbing of heart and faultering speech are Sātvika-Abhinaya. The acting of speech is called Vācika. I shall tell you about Āngika afterwards. (19-20)

At the place where joy is to be expressed, one should always do much acting, but when sorrow is to be expressed nothing more should be done. (21)

Recakam (outward movement of limbs) depends on waist, feet, hands and head. It is believed that another type of movement is of two kinds : Mahācārī and Cārī. (22)

O Yādava! Delicate (Sukumāra) movements of limbs is called Cārī. O King! When they are forceful they are known as Mahācārī. (23)

In this context with Cārī there are ten Maṇḍalas Of this Atikrānta, Vicitra, Lalita Sancara, Sūcīviddha, Daṇḍapāda Vihṛta, Alāta, Vāma-bandha, Salalita and Krānta are Ākāśaga in (aerial) movements. (24-25)

O King! Now please hear about ten Bhauma Maṇḍala (earthly movements). They are Bhramara, Āskandita, Āvarta Sa āsarita, Eḍkākrīḍita, Aḍḍita, Śakaṭāsya, Adhyardha, Piṣṭaku a Cāṣa-gati.

Now I shall tell you about Angahāra. You know their names from me. (26-28)

They are (1) Sthira-hasta anga-hāra and (2) Ākṣiptaka. The third is (3) Udghāṭita and the other one is (4) Aparājita. (29)

Then (5) Mattākriḍā, (6) Viṣkambha, (7) Svatika Recita, (8) Vṛścikāpasṛta and (9) Tala-manda and (10) Ava Sarpita. (30)

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(11) Matallī-skhalita, (12) Bhramara, (13) Pārśvasvastika, (14) Madavilastia, (15) Vikṣipta, (16) Gatimaṇḍala, (17) Vaiśākharecita, (18) Parivṛttaka-recita, (19) Udvartaka, (20) Pariechinna, (21) Recaka and (22) Balāhaka. (31)

(23) Sambhrānta, (24) Āngika, (25) Rati-kriḍā, (26) Alātaka, (27) Vidyubhrānta, (28) Parāvṛta, (29) Pārśvaccheda, (30) Ākṣipta Recita, (31) Saumya, (32) Karita, (33) Sūcīviddha, (34) Apa-Viddha, (35) Vilāpa and (36) Ardhanikuṭṭita. (32-34)

O the best of Yadus, these thirty six Angahāras1 are told. I shall tell you their respective Karaṇas (instrumental organs). The performer should adopt the movements of hands and legs properly. (35)

The utilisation of all the Angahāras constitute the Karaṇa. I shall tell them to you by name and by action.(36)

Proper co-ordination of the movements of hands and legs constitute the Karaṇa of Nṛtta. O King! Two such movements constitute Nṛtta-Mātṛkās. (37)

Combination of three such movements form a Kalāpaka, four form a khaṇḍaka and the combination of five is called a Samghātaka. (38)

The combination of six or seven or eight or nine Karaṇas are called the Anghāras. (39)

Hereafter I shall tell you their names : They are (1) Tala-puṣ pa, (2) Apa-Viddha, (3) Līna, (4) Svastika-recita, (5) Maṇḍala-Svastika, (6) Urūvṛtta, (7) Nikuṭṭaka, (8) Sūcīviddha, (9) Karichinna, (10) Ardha-recita, (11) Vakṣah Svastika, (12) Unmatta, (13) Svastika, (14) Prṣṭhasvastika, (15) Dik-Svastika, (16) Alāta, (17) Ardha-sūcī, (18) Kaṭi-sama. (40-42)

(19) Ākṣipta-recita, (20) Kṣipra, (21) Ardha-Svastika, (22) Sancita, (23) Bhujanga-trāsita, (24) Ūrdhva--jānu, (25) Nikuncita, (26) Mattallī, (27) Ardha-mattallī, (28) Recaka-Nikuṭṭaka, (29) Pāda-viddha, (30) Tadid-bhrānta, (31) Valita, (32) Ghūrnita. (43-44)

(33) Lalita, (34) Daṇḍa-pakṣa, (35) Bhujanga-trastarecita, (36) Nūpura, (37) Recita, (38) Bhramara, (39) Catura, (40) Bhujangāncita, (41) Chinna, (42) Vṛścikarecita, (43) Latā-Vṛścika,

1 N.S. gives only thirty-two Angahāras.

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(44) Chinna-Vṛścika-Recita, (45) Vyaṁsita-Vṛścika, (46) Sūcī-viddha, (47) Lalāṭatikala, (48) Kuṇcita, (49) Cakra-maṇḍala. (45-47)

(50) Uro-Maṇḍala, (51) Ākṣipta, (52) Latā-Lasita, (53) Ārgala, (54) Vikṣipta, (55) Bhramita, (56) Vilāsa, (57) Vānara-pluta, (58) Parivṛtta, (59) Nivṛtta, (60) Pārśvākrānta, (61) Nikuncita, (62) Ati-krānta, (63) Ava-krānta, (64) Dolā-pāda, (65) Vivartita, (66) Nāga-prakiḍita, (67) Vipluta, (68) Garuḍa-pluta, (69) Gaṇḍa-Sūcī, (70) Parikṣipta, (71) Pārśva-Jānuka. (48-50)

(72) Gṛddhāvalīnaka, (73) Līna, (74) Viṣṇu-krānta, (75) Aja-pluta), (76) Ākrānta, (77) Maṇḍita, (78) Mayūra-lalita, (79) Nata, (80) Sarpita, (81) Dola-pāda, (82) Hariṇa-pluta, (83) Prenkholita, (84) Nitamba, (85) Skhalita, (86) Kari-hasta, (87) Prasarpita-tala, (88) Simha-vikrīḍita, (89) Vṛṣabha-krīḍiṭa, (90) Gangāvataraṇa, etc.

Thus I have narrated one hundred and eight1 Karaṇas. (51-53)

It is said that the Nṛtta is of two types : Sukumāra and Viddha. The Viddha is Uddhata or violent form of dance, mainly performed by men. And Sukumāra is graceful mainly performed by women. O king! The Piṇḍi is having the shape and symbol of a deity. (54-55)

There are four kinds of Vṛttis : Bhāratī, Sātvatī, Kaiśiki and Ārabhaṭi. In Bhāratī speech predominates. (56)

O King! One should know that Sātvati mainly exhibits Vīra-Rasa, Ārabhaṭi is full of Raudra-Rasa and in Kaiśiki there is predominance of Śṛṅgāra and Hāsya-Rasa.

There are four kinds of Pravṛtti : Āvanti, Dakṣinātyā, Māgadhī, Pāncālī. Pravṛtti is the imitation of the dress, speech and conduct of people in a particular region. They are based on Vṛttis, so they are known as Pravṛttis.

There are two types of actions (Dharmi-dharmās) : of the stage and of the world. (57-60)

In Nāṭya there are two types of Siddhis (accomplishments) : human and divine. The human is achieved by exercise (Vyāyāma), while the divine is due to the favour of a deity. (61)

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1 V.D. Mentions 108 Karaṇas but gives a list of 90 karaṇas. It means that the ślokas of remaining karaṇas are missing.

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The ideal Nṛtta is full of Rasa and Bhāva. It follows Tāla, Kāvya-Rasa and Gīta. It gives happiness and increases Dharma. (62)

Thus ends chapter 20, entitled "Sāmānya-Varṇana" (general description), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 21

Mārkaṇḍeya said : Six modes of Śayyāsthānāni (postures in the bed) should be mentioned. They are Sama, Ākuncitaka, Prasārita, Vivartita, Udvāhita and Nata. (1)

When one is lying with face upwards, hands are free and loose or when one is lying on the left side, the posture is called Sama. (2)

When one is lying down with limbs narrowed down, all the limbs curved and the knees contracted in bed, it is called Ākuncita posture. It should be adopted when troubled by cold (Śītārtā). (3)

When one is lying at ease, with one hand used as pillow and the knees stretched, the posture is called Prasārita. (4)

When one is lying down with the face downwards it is called Vivartita. This posture should be used for the person wounded by weapon, the dead, the drunk and thrown down. (5)

When one is lying down at ease with the head resting on the hand, the head lies on the shoulders and the elbow is raised, the posture is known as Udvāhita. O King! That should be used to indicate the playful mood. (6)

When one is lying down with stretched thighs (Janghās) and the hands loose, the posture is called Nata. That acting is used to indicate sloth, fatigue and exertion. (7)

Thus ends chapter 21, entitled "Śayyāsana-sthāna-Varṇana" (the description of the postures of lying down on the bed), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 22

Mārkaṇḍeya said : The postures of sitting are : Svastha Mandālasa, Klānta, Sṛastālasa, Viṣkambhita, Utkaṭaka, Mukta-jānu and Sama-jānugata and Vimukta. (1-2)

When one is sitting, the legs held apart, chest somewhat raised and hands lying at ease on the waist and thigh, the sitting posture is called Svastha. This posture is used to indicate ease. (2-3)

In Mandālasa posture of sitting one leg is stretched and the other is put on the seat, while the side is bent. It is used to show anxiety, eagerness, dejection and separation. (3-4)

In Klānta-āsana-sitting posture, the actor should put his chin on the top of two arms, the head should rest on the top of two hands. This posture should be used when one is seized by a strong person or bitten by an enemy or depressed on account of sorrow. (5-6)

When two hands are hanging down, the body is inactive and eyes are tired and dull the sitting posture is called Srastālasa. It should be used to indicate fatigue, lassitude, intoxication, fainting, pain, swoon and peril of death. (7-8)

In Viṣkambhita posture the legs, thighs and the hands are all curved up and the eyes are bent towards one's own chest. This posture is enjoyed in Yoga and meditation. (9-10)

When one sits evenly with both the feet in the same level and not touching ground, it is known as Utkaṭaka posture. It is advised that this natural posture should be used when persons sit as members of an assembly or when they perform śrāddhas, sacrifices, meditation, chanting mantras and Homa-Havana etc., as in Yathāgamana-Karma-act of coming. (11-12)

O the best of Kings! When one knee of a person sitting in the above mentioned (Utkaṭaka) posture is put on the ground it is called Mukta-Jānuka Āsana. It is used in conciliating the beloved when offended. It is also used in cleansing the floor and in covering the ground with dung (Bhūmi-anulepane). When both the knees are placed on the ground the posture is called Jānugata. It should be done for supplication before Kings and while worshipping Gods.

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When one falls down on the ground it is called Vimukta posture. It is used when some one gets a blow or in excitement and in lamentation. (13-16)

The seat of gods is Bhadrāsana (splendid seat). The seat of Kings should be Simhādana. (17)

A silver seat (Rūpyāsana) should be offered to Sāṁvatsara (Astrologers) and Purodhasas (domestic chaplain), the seat of ministers and secretaries should be Vetrāsana (cane seat). The commander of the army and the crown prince should be given Mandāsana (made of Manda Herb). O Great King! To Munis (Sages), Dvīja (Brahmins) and Brahmacāris (ascetics) and others who observe vows the seat of Vṛsi (a roll of twisted grass or pad) should be given. (18-19)

Piṭhikā (a wooden seta Bājaṭh) is given to the important local persons or prominent citizens and leading merchants and prominent persons.(20)

Masūraka seat should be given to courtesans and princes. Bhūmyāsana (seat on the floor) should be given to the rest. O King! In one's own house one may use any seat that one likes, excepting the Simhāsana (Lion-seat). (21-22)

O King! One should not have a common seat with one's own spiritual master, either on an elephant or on a chariot or on a slab of stone. If one sits with a spiritual master, on a large plank, it is always considered to be a fault. (23)

Thus ends chapter 22, entitled "Āsana-Varṇana" (the description of seats), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 23

Mārkaṇḍeya said : There are six Sthānakas (standing postures) of men. They are Vaiṣṇava, Sama-pāda, Vaiśākha, Maṇḍala, Pratyāliḍha and Ālidha. (1)

When one foot is in natural position, the other one is tryasra (obliquely placed) and the thigh is slightly bent, the standing posture is called Vaiṣṇava Sthāna. (2)

This standing posture should be used when one is talking at ease.

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When one stands with feet evenly placed at a distance of a Tāla (12 angulas), the posture should be known as Sama-pāda Sthānaka. It is having the beauty of naturalness. Rudra, Brahmā and other Gods are the deities of this Sthānaka. The group of Brahmins performing auspicious acts should be in this posture. This posture is also used to indicate jumping of birds, marriage ceremony and position of person sitting in chariots or Vimānas (air-planes). This posture should be used for ascetics and the persons practising penance. (3-6)

When the distance between two feet is two and half tālas, thighs are slanting and feet are sideways, the standing posture is called Vaiśākha.

Its deity is Skanda. The wise should use this posture to indicate the carriage drawn by horses. It is also to be used for exercise and for entrance and exit of the bow. (7-8)

In Maṇḍala posture the distance between two feet is three Tālas, the waist and knees are in one line and the legs are sideways. (9)

This posture should be used to suggest the striking with the bow and the thunderbolt (Vajra). It also suggests the carriage by elephant and in Nṛtta it indicates lifting up something. (10)

When the right leg is stretched at a distance of five Tālas, this very (Maṇḍala) posture becomes Āliḍha. Rudra-Kāli is its deity. (11)

By this posture one should indicate the raising up of something, Raudra movement and fighting. Moreover it is used to imitate the gestures of a lion and also to suggest contacting the enemy, fighting with swords and circular movements. It is also used when angry words are exchanged, when wrestlers are fighting and in describing enemies, their attacking each other and throwing of weapons. (12-15)

When the right leg is curved and the left leg is stretched the Āliḍha posture is reversed and it is changed into Pratyāliḍha. It should be known that the presiding deities of Pratyāliḍha are Dānavas. (16)

The weapons raised in Āliḍha posture should be released in Pratyāliḍha posture.

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O King! Hereafter I shall tell you about three standing postures of women. (17)

They are Āyata, Avahitha and Haya-krānta. When one leg is in natural position, while the other is obliquely placed at a distance of one Tāla on the other side, the face looks pleased, the chest is evenly elevated and two hands in Latā (creeper) pose are lying on buttocks, the posture should be known as Āyata.

This posture is to be used when one enters the stage (Rangāvataraṇa) and in offering flowers. (18-20)

O King! When one leg is obliquely placed, while the other is in an even position at a distance on One Tāla and Trika (the part between the shoulder blades) is slightly raised, the posture is called Avahittha. (21)

It is used to express erotic gestures, to show beauty and decoration. It is used, when one is looking towards the road of a lover. (22-23)

When one leg is evenly placed and the other is slanting like a balance and the distance between the two legs is not fixed in Tāla, the posture is called Aśvakrāta (or Hayakrānta). It is of two types Sūcī Viddha and Aviddha. (24)

O the Chief in Yadu-dynasty! This posture is used when one is holding a branch of a tree or gathering a bunch of flowers. It should be used to indicate intoxicated eyes when one is speaking loosely sitting on a seat or conversing in a natural way. (25)

Thus ends chapter 23, entitled "Puṅstrī-Sthānaka" (the description of standing postures of men and women), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 24

Mārkaṇḍeya said : Now I tell you the first, movement of the head. Kindly know it from me.

When the head is raised in a natural way (Svabhāvāt) and then slightly raising on left it is nodded once, the movement is called Ākampita. It is done for making signs, preaching, questioning and natural talk.

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When the head is nodded frequently it is called Kampita. It shows anger, threatening, speculating and taking vows. (1-2)

When the head is shaken slowly, the movement is called uddhuta. It shows distress, amazement and forbidding. (3)

When the head is shivered on sides, the movement is called Vidhuta. It is made when one is over-powered by cold or one is suffering from old age or drunk and feverish.

When the head is moved in a circular way, the movement is called Parivāhita. It indicates accomplishment, amazement, joy and the sportiveness. (4-5)

When the head is raised up once, the movement is called Udvāhita. It is used to show height, to see something very well (Darśana), to show pride and looking upwards. (6)

When the head is once bent down suddenly, the movement is called Avadhuta. It indicates message, conversation, signs and invocation. (7)

When the neck is slightly bent on one side, the movement is called Añcita. It is made when one is swooned, grieved and one has anxiety or unhappiness. (8)

When the (top of the hands) shoulders are raised and the neck is curved the movement is called Nikuñcita. It should be exhibited to show pride and amorous diversions. (9)

When the head is turned backwards, the movement is called Parāvṛtta. It should be done for looking backwards. (10)

When the head is held upwards, the movement should be known as Utkṣipta. The actor should do it in looking at a lofty and heavenly object. (11)

When the head is cast down, the movement is called Adhogata. It should be done to show bashfulness, bowing the unhappiness. (12)

When the head is rolled on all sides, the movement is called Parilolita. This Parilolita movement is done to express disease, swooning and intoxication. (13)

O King! I have told you these movements of the head. Now the Grivā-Karmāṇi (the movement of the neck) should be told. They are Añcita, Recita, Mukta, Vivṛtta, Catura, Prasārita and Stabdha.

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When the neck is bent a little on one side the movement is called Añcita. When the neck is whirled it becomes Recita. (14-15)

When the neck is circumambulated Recita becomes Mukta. When there is no whirling (like Recita, but slight movement is there), it becomes Vivṛtta. When the neck is sweet and graceful, the movement is called Catura. When the neck is stretched fully it is called Prasārita. When the neck is stiff and motionless it is called Stabdha.

The Grivā-Karma is included in the Śira-Karma because it follows Śira-Karma or movements of the head.

Añcita movement is made to express amorous pleasure etc., Recita is done for looking round. Mukta is made to express swooning and meditating etc. To express placidity (Saumya-bhāva) Catura is resorted to and for looking at a thing Prasārita is done. Stabdha is done to indicate cold, diseased condition and unchangeable nature. (16-18)

Now the movements of the mouth (Āsya) should be mentioned. They are Viruddha, Vinivṛtta, Nirbhugna, Bhugna, Vivṛtta and Ṛju. (19-20)

When the face is turned away it is called Viruddha. When the mouth is closed it becomes Vinivṛtta.

When the face is turned downwards and then somewhat upwards so as to look away, the movement is called Nirbhugna. When the face is somewhat down-cast the movement is called Bhugna and when the face is turned back, the movement becomes Vivṛtta. (21)

When the face is in natural position it is called Ṛju.

Now their usage is being told. Viruddha movement of the face is done for restraining and saying 'No' etc. (22)

Vinivṛtta movement is used to show jealousy, malice and wrath. Nirbhugna should be used looking seriously. Bhugna is done to express shame and natural pose of the ascetics. Vivṛtta movement should be done to show laughing, grief and fear etc. (23-24)

O Son of Yadu-dynasty Ṛju movement of face is used to show natural position.

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Ābhugna, Nirbhugna, Prakampita, Udvāhita and Sama-these five are the well-known movements of the chest. (25)

When the chest is held by hand the movement is called Ābhugna. It is used to show wounded with weapons, act of killing and heart disease. (26-27)

When the chest is stiff and the back is lowered, the movement is called Nirbhugnā. It is used to show stiffness, astonishment, pride and moroseness.

When the chest is thrown up suddenly it is called Prakampita. It is used at the time of laughing, weeping or to show fatigue disease and fear.

When the heart is held lightly upwards, it is called Udvāhita. It is used for showing breathing and yawning. When the chest is kept equal on all sides it is called Sama. It is used to show well-being. (28-30)

There are five kinds of the movements of the sides (Pārśva Karma) : Samunnata, Nata, Prasārita, Vivartita and Apasṛta. (31)

When the waist, sides and shoulders are raised it is called Samunnata.

When the waist and sides are bent the movement is called Vinata. (32)

When the sides are moved both ways the movement is called Pasārita. When the Trika (the part between the shoulder blades) makes circular movement the movement is called Vivartita. (33)

When this Trika is moved away, the movement is called Apasṛta.

Samunnata movement should be made to show retreat. Nata (movement) should be made to show approach. Prasārita (movement) should be adopted to show jubilation etc. and Apasṛta should be used to show terror and to show circular movement Vivartita should be made. The chest is the instrument for all these. (34-35)

The movements of the stomach (Udara) is said to be of three types : Kṣāma, Nimna and Pūrṇa.

In laughter and yawning Kṣāma movement should be done and one should make the stomach slim. (36)

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In disease, penance fatigue and hunger Nimna movement should be made and the stomach should be sunken.

In breathing out, health and voluptuousness Pūrṇa movement should be made and stomach should be shown full. (37)

In Nṛtta the movements of the waist are of five kinds : Prakampitā, Vicchinā, Nivṛttā, Recitā and Udvāhitā. (38)

The quick and oblique movement i.e. to and fro of the waist is called Prakampitā. The movement of undulating in the middle is called Vicchinā. (39)

The movement of the waist facing one who has turned the back is Nivṛttā. And when the waist is moved on all side is called Recitā. (40)

The movement in which the hips are uplifted in a certain manner is called Udvāhitā. To show the gaits of shorts, dwarfs and hunch-backed Prakampitā should be used. (41)

In physical exercise, looking over the shoulders and at the time of arrival of somebody the expert should use chinnā movement of the waist. (42)

Recitā should be adopted, in whirling movement and the other (Udvāhitā) should be used to show sportive movements of the women. (43)

Five kinds of movements of the thigh (Uru) should be mentioned. They are Kampana, Valana, Stambhana, Udvartana and Vivartana.

When the thigh is bent upwards and downwards of movement of the heels and standing on the ground, on forepart of the foot, the movement is called Kampita.

When the knee is slowly moved inwards the movement is called Valita. (44-45)

When there is no movement of the thigh it is called Stambhana.

When there is circular or swinging or whirling movement it is called Udvartana. (46)

When the heel goes inward, the movement is Vivartana.

In the gait of low characters Kampita should be used. (47)

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In the movement of women at ease Valana should be used. To express bashfulness, perturbation and rejection Stambhanam should be used. (48)

In physical exercise and Tāṇḍava dance, Udvartan should be used. And in turning round hurriedly, in flurry or excitement Vivartana should be adopted. (49)

Five kinds of movements of shanks (Janghā) should be exhibited. They are Āvartita, Nata, Kṣipta, Udvāhita and Parivṛtta. (50)

Movements of the right and left janghā (shanks) in inverted order is called Āvartita. Contraction of the knees by the actor should be known as Nata. (51)

Tossing or moving to and fro of the janghā is called Kṣipta. Moving of the janghā causing lifting of the thigh (Uru) should be known as Udvāhita. (52)

Moving the shanks in opposite direction is called Parivṛtta.

Āvartana should be used in the movements of the Vidūṣaka. (53)

In standing, sitting and moving postures Nata movement should be made. The Kṣipta movement should be made in physical exercise and Tāṇḍava. (54)

In crooked or swinging gait etc., Udvāhita movement should be made and the actor should do Parivṛtta movement of the janghā in Tāṇḍava dance, etc. (55)

There are five kinds of the movements of the foot : Udghāṭita, Sama, Recita, Añcita and Kuñcita. (56)

When one stands on the forepart of the foot and moves down the heel on the ground, the movement Udghāṭita should be used to make someone attached and in graceful movements. When two feet are in a natural position on the ground with even placing, the movement is called Sama. (58)

This should be used in natural gestures of the feet. When the heel is raised and the foot moves on the forepart it is called Recita. It is used in Nikṣipta, Recita, Bhrānta, Pracāra, Sancāra, Lalita and

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Udvartita (i.e. throwing away, whirling, rolling, beating with leg, manifesting, sporting and elevating. (59-60)

When the forepart of the foot is raised it is called Añcita. (61)

In various kinds of gaits this Añcita type of movement should be done.

When the middle part of the foot is contracted the movement is called Kuñcita. (62)

This kind of foot-movement should be used in Atikrānta Abhigamana (i.e. crossing and going towards some one).

The movement of one foot is called Cāri. (63)

The walking with two feet is called Karaṇa. The combination of many Karaṇas is called Khaṇḍa and the combination of two, three or four Khaṇḍas is called Maṇḍala.

Here ends description of the actions performed by the limbs (Anga-Karma). O king! Now learn the actions of the minor limbs of the body (Upāṅga-Karma). (64-65)

Thus ends chapter 24, entitled (the description of the action of the limbs), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 25

Mārkaṇḍeya said : Rasa-dṛṣṭis (The glances to express the sentiments) are : (1) Kāntā, (2) Bhayānakā, (3) Hāsyā, (4) Karuṇā, (5) Adbhutā, (6) Raudrā, (7) Vīrā and (8) Bībhatsā and (9) Śāntā. (1)

The sthāyibhāva dṛṣṭis are : (10) Snigdhā, (11) Hṛṣṭā, (12) Jihmā, (13) Kruddhā, (14) Bhītā, (15) Lajjitā, (16) Dṛptā, (17) Vismitā and (18) Saumyā. (2)

The third group of Dṛṣṭis are of : (19) Malinā, (20) Ākekarā, (21) Śrāntā, (22) Abhitaptā, (23) Viplutā, (24) Viṣaṇṇā, (25) Śankitā, (26) Trastā, (27) Śokā, (28) Nimīlitā, (29) Vibhrāntā, (30) Kuncitā, (31) Śūnyā, (32) Mukulā, (33) Vitarkitā, (34) Madirā, (35) Lalitā and (36) Glānā. (3-4)

I have enumerated the thirty six Dṛṣṭis.

The movement of the brow and the side-glances inspired by the Eros, should be known as Kāntā Dṛṣṭi.

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When the eyelids and the tips of eye-lashes are turned upwards and eyeballs (pupils) are moving it is called Bhayānakā Dṛṣṭi.

When the eyelids are somewhat contracted and the pupils are agitated, the dṛṣṭi is Hāsyā. (6)

The dṛṣṭi in which eyelids are falling and rising, which is full of tears and in which pupils disappear, is called Karuṇā.

When the tips of the eye-lashes are somewhat contracted and the pupils are slightly expanded, even and fully opened the dṛṣṭi is called Adbhutā.

When the eye-brows are upturned, curved and contracted, it is called Raudrā. (7-8)

When the middle part of the eye is puffed up and the pupils are even, the dṛṣṭi is called Vīrā.

When the pupils are drawn at the end of the eye, it is called Bībhatsā dṛṣṭi. (9)

When the glance is steady on account of the meditation and is looking downwards, it is called Śāntā dṛṣṭi.

The glance which is widened in the middle is sweet, loving and smiling is considered as Snigdhā (10)

When the eye is puffed up in the middle, is tremulous and is looking at the end of the eye, the dṛṣṭi is called Hṛṣṭā.

When the pupils are cast downwards and the glance is sly and sunken, the dṛṣṭi is called Jihmā. (11)

In Kruddhā the eye-brows are crooked and the eye-balls are motionless and in Bhītā eyebrows are slightly contracted and when the eye-balls are motionless it is Rūkṣā. (12)

When the eyes are blooming and expressing spiritedness, the dṛṣṭi becomes Dṛptā. When it is even and the ends of the eye are fully widened it is called Vismitā dṛṣṭi. (13)

In Saumyā the eye-sight is even and the pupils are also even. In Lajjitā eye-lids are contracted and the pupils are motionless. (14)

The glance in which the eyelids are throbbing, is called Malinā. When the eyelids are slightly contracted the glance is called Ākekarā. (15)

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When the eyes are agitated, trembling and frightened the glance is called Vipultā. The glance in which the pupils are slightly stupefied, is called Viṣaṇṇā. (17)

The glance in which eye-balls are unsettled is called Sankitā. The glance which is dry and in which the pupils are fluttering and full of fear is called Trastā. (18)

When the eyes bloom like buds it is called Viśokā (Vikośā). Nimiṣekṣaṇā is also like that. When the eye-balls are unsteady and rolling and the pupils are also unsteady the glance is called Vibhrāntā. (19)

In Kuncitā dṛṣṭi eyes are contracted and the pupils are slightly slanting. In Śūnyā dṛṣṭi the glance is even, void and disturbed. The pupils are motionless. (20)

When the ends of the eye-lashes are throbbing and closed, the glance is Mukulā. In Vitarkitā both the eye-lashes are up-lifted and the pupils are motionless. (21)

The glance with eyes full bloomed and the pupils slanting is called Madirā. And that with eyes blooming, graceful and smiling is considered as Lalitā dṛṣṭi. (22)

The glance having closed watery eyes and eye-lashes as if cut off is called Glānā.

The Kāntā dṛṣṭi is used in throwing a side glance (Kaṭākṣa) at a lover. For killing Bhayānakā glance is used. (23)

One should know that in Hāsya-Rasa (Comic) Hāsyā is used, in Karuṇa Rasa (sorrow) Karuṇā is used, in Adbhuta Rasa (marvellous) Adbhutā should be used and in Raudra-Rasa (fury) Raudrā dṛṣṭi is enjoined. (24)

In Vīra-Rasa (heroic action) Vīrā dṛṣṭi should be done and in Bībhatsa-Rasa (disgust) Bībhatsā should be used. It is mentioned that in Śānta Rasa (tranquillity) Śāntā dṛṣṭi should be used and in looking lovingly Snigdhā should be used. (25)

In joy Hṛṣṭā dṛṣṭi is adopted. In jealousy Jihmā dṛṣṭi should be adopted. It is ordered that in anger Kruddhā should be used and in fear Bhītā dṛṣṭi should be made. (26)

In shame or bashfulness Lajjitā should be used and in Utsāha (determination) Dṛptā is done. In astonishment Vismitā dṛṣṭi and in looking placidly Saumyā dṛṣṭi is used. (27)

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In Viraha (separation) Malinā dṛṣṭi should be done and in Sambhoga (union) Ākekarā is asked to be done. To show fatigue Śrāntā dṛṣṭi and in Nirveda (dejection) Abhitaptā should be made. (28)

To show miserable condition (Dainye) Viplutā dṛṣṭi and in Viṣ āda (dejection) Viṣaṇṇā is used. To express doubt Śankitā and in Terror Trastā dṛṣṭi is enjoined. (29)

In state of knowledge (Jñāne) Vikośā and in expressing touch Nimilitā should be done. In Vibhrama (state of confusion) Vibhrāntā should be done and in looking minutely Kuñcitā is done. (30)

The glance of man having anxiety should be Śūnyā and in the action of smelling Mukulā is used. In speculation (Vitarka) Vitarkitā and in Unmāda (drunkenness) Madirā should be done. (31)

In amorous expression of women Lalitā and in langour Glānā dṛṣṭi is enjoined.

It is said that there are nine kinds of (Puṭayoḥ Karma) actions of the eyelids : (1) Nimeṣa, (2) Unmeṣa, (3) Prasārita, (4) Vivartita, (5) Ākuncita, (6) Sama, (7) Sphurita, (8) Pihita and (9) Tāḍita. (32-33)

When the eyelids are brought together, the action is called Nimeṣa. When both of the eyelids are opened it is called Unmeṣa. (34)

When both the eyelids are stretched Prasārita it is Vivartita. When both of them are contracted, it should be known by the learned as Ākuncita. (35)

When the eyelids are kept in the natural position it is called Sama movement. When the eyelids are quivering, it is called Sphurita action. (36)

When the eyelids are closed it is Pihita. When the eye-lids are drooping it is called Tāḍita. (37)

A wiseman should know that, while smelling, touching and seeing an unpleasant thing Ākuncita action is done. To show surprise and Vira-Rasa, Prasārita action should be done. (38)

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In Śṛṅgāra Sama action should be done and in beating Avatāḍita should be used. To show love-anger, Sphurita is required. (39)

In cold or wind or heat or rain, Pihita should be done. In anger Vivartita should be done and in Nimeṣa and Unmeṣa eye-lids should be closed or opened in a natural way. (40)

The movement of the pupils (eye-balls) are : Valana, Bhramaṇa, Calana, Sampraveśana, Vivartana, Pātana, Niṣkrama, Udvarta and Prākṛta. (41)

When the pupils are moving round and round in the eyelids the movement is called Bhramaṇa. (42)

Oblique movement of the pupils is Valana, Quivering of the pupil is Calana. Drawing of the eye-balls inside is Sampraveśana. (43)

When the pupils move towards the end of the eye, the movement is called Vivartana. Turning the pupils downwards is Pātana and bringing out the eyeballs is Niṣkrama. (44)

When the pupils are drawn backward it is Udvartana and the natural position of the pupils is Prākṛta.

In Hāsya-Rasa Valana should be done and in intoxication Bhramaṇa should be done. (45)

In Vīra-Rasa Calana is done and in Bībhatsa Sampraveśna is resorted to. In Śṛṅgāra, Vivartana is used and in Karuṇa-Rasa, Pātana is done. (46)

In Bhayānaka Rasa Niṣkramaṇa and in Vīra-Rasa Udvartana is used. In the remaining Bhāvas Prākṛta should be acted as required. (47)

Movements of the sight (Dṛṣṭi-Karma) are : (1) Sama, (2) Sācīkṛta, (3) Anuvṛtta, (4) Ālokita, (5) Ullokita, (6) Lokita (7) Vilokita and (8) Avalokita. (48)

The sight in which the pupils are even and placid is called Sama dṛṣṭi-Karma. When the pupils are lying between two eye-lashes, the sight is called Sācīkṛta. (49)

The sight accomplishing a form is called Anuvṛttam. The sight in which there is sudden look should be called Ālokita. (50)

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Looking up should be known as Ullokita. Looking on all side is Lokita. When one looks on from two sides if is called Vilokita and looking from the back is Avalokita. (51)

The acting of the eye-brows (Bhruvoḥ Karma) should be synchronised with the sights. It should be in accordance with the movements of the eyes expressing various Bhāvas (mood) and Rasas (sentiments). (52)

The movements of the eye-brows follow the movements of the eye. The movements of the eye-brows are : Utkṣepa, Pātana, Brukuṭi, Catura, Nikuñcita, Recita and Svābhāvika. (53)

The raising of the eyebrows upwards is Utkṣepa and lowering the eye-brows is called Pātana. (54)

Casting upwards of the two brows from the root is called Bhrukuṭi. When one brow is slightly and sweetly raised up length-wise it is Catura. (55)

The softly breaking one or two eye-brows is Nikuñcita. Gracefully lifting up of one eyebrow is called Recita. (56)

You know from me that when the brows are in natural position it is Svābhāvika or Svabhāvastha.

In amorous movements Samutkṣepa is done and in tenderness Pātana is exhibited. (57)

One should know that in anger Bhrukuṭi and in Śṛṅgāra Catura should be done.

One should know that the depressed position of the cheeks is Kṣāma and the blown up is Phulla. (58)

When the cheeks are full, the position is called Pūrṇa and when the cheeks are quivering it is called Kampita.

When the (cheeks) are broken at the crest and accompanied with thrilled hair (Romāñca), the pose is called Kuncitaka. (59)

The learned have said that dull and natural condition of cheeks (Gaṇḍa) is Prākṛta.

In unhappiness Kṣāma should be done and in joy the action of Phulla should be made. (60)

In satisfaction Pūrṇa should be done and in anger Kampita should be done. In laughter, touch accompanied with horripilation Kuñcita is enjoined. (61)

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In Prākṛta the cheeks are in natural position. It should be acted according to the purpose.

In the performance a learned man should do the following movements of nose : Natā, Mandā, Vikṛṣṭā, Socchvāsā, Vikūṇitā and Svābhāvikī.

When the nose has somewhat bent nostrils it should be known as Natā Nāsikā. When both the nostrils are lowered it is Mandā. (62-63)

When the nostrils are contracted upwards it is Vikṛṣṭā. When full of breath it is Socchvāsā. When the nostrils are drawn together the nose is Kuṇitā Nāsikā and when the nostrils are in natural position the Nāsikā is called Svābhāvikī. (64)

Natā-Nāsikā should be done in agreeable state, it is enjoined that is sorrow Mandā Nāsikā should be done. When there is pungent smell Vikṛṣṭā is to be made and when the smell is agreeable Socchvāsā is to be done. (65)

To show disgust Vikuṇitā is to be made and in the remaining states Svābhāvikī is to be used.

In Danta-Karma (the acting with the teeth) the pressing of tongue and the lower lip should be done. The Danta-karmas are : Kuṭṭana, Khaṇḍana, Chinna, Cukkita and Samatā. (66)

Biting (the lower lip) with the teeth with force is called Kuṭṭ ana. Pressing the teeth together is Khaṇḍana. (67)

Knocking the lower teeth against the upper teeth is Chinna and opening the teeth wide is called Cukkita.

In disease Kuṭṭana should be done and in firmness Khaṇḍana is there. (68)

In anger Chinna should be done and in Hāsya Cukkita and in other states sama should be done. (69)

The movements of lower lip (Adhara) are : Vivartana, Kampa, Visarga, Vigūhana, Saṁdaṣṭa and Samudga.

Curving the lower lip at the end of the mouth is called Vivartana. (70)

Quivering of the lower lip should be known as Vepana. Protruding of the lower lip is called Visarga. (71)

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Taking in the end of the lower lip is called Vinigūhita and biting the lower lip with the teeth is called Saṁdaṣṭakam. (72)

First rolling up and then raising of the lower lip is called Samudga.

Vivartana must be done in jealousy and in anger Kampita is desirable. In fear (Bhayānaka) Visarga should be done and in dragging acts and mental derangement Vigūhana should be done. (73)

In Vīra and Raudra Rasa Saṁdaṣṭa acting should be made. To show compassion Samudga is done and in the rest Svabhāvaja should be down. (74)

O the moon among Kings! Thus I have told you about the Upānga Karma (the acting of the minor limbs). The learned should always make efforts for making these Upānga-Karma because Nṛtta depends on them. (75)

Thus ends chapter 25, entitled "Upānga-Karma" (the description of acting of the minor limbs), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 26

Mārkaṇḍeya said : There are twenty two Asamyuta (single) hands. They are Patāka, Tripatāka, Kartarīmukha, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara, Kapittha, Khaṭakāmukha, Sūcyāsya, Padmakośa, Uraga-Śirṣa, Mṛgaśirṣa, Kāngūla, Kola-Padma, Catura, Bhramara, Hamsāsya, Hamsa-Pakṣa, Sandamśa and Mukula. (1-3)

Now I speak about Samyukta (combined) hands. Kindly hear it from me. (4)

There are thirteen Samyuta Hastas (combined hands) : Anjali, Kapota, Karkaṭa, Svastika, Khaṭakāvardhamāna, Utsanga, Niṣadha, Dola, Puṣpapuṭa, Makara, Gajadanta, Avahittha and Vardhamāna. I have told you their names. (5-6)

There are Nṛtta-hastas (Dance hands) group. Hear their names also.

They are Caturasra, Udvṛtta, Laghumukha, Arāla-Khaṭkāmukha, Āviddha, Sūcyāsya, Recita, Ardharecita, Avahittha,

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Pallavita, Nitamba, Keśabaddha, Latā, Kari-Hasta, Pakṣodyota, Ancita, Garuḍa-pakṣa, Daṇḍa-pakṣa, Urdhvamaṇḍalaja, Pārśvamaṇḍalaja, Pārśvordhvamaṇḍala, Uromaṇḍalaka, Muṣṭi, Svastika, Padmakośa, ala-pallava, Ullvaṇa, Lalita and Valita. One should always know these Nṛtta-Karās. (7-12)

Hereafter I shall tell you about the acting with hands. (13)

The hand in which all the fingers are simultaneously extended and the thumb is bent is called Patāka. (14)

This is used in giving a blow, in obstructing a blow and in throwing down. When the fingers are moving it shows wind and rain. (15)

When it goes upwards it shows enthusiasm and when it moves downwards it shows umbrella etc. When it gives Tāla on Puṣkara (drum) the hand is even and the fingers are moving. (16)

When it is raised on a side it is Recitaka (whirling) movement and when raised straight, it is used for holding or supporting something.

In this Patāka hand, when the Anāmikā (ring finger) is bent, it is called Tripatāka. (17)

It should be used in calling a person and also in the acting of a crown. When fingers are moved, it indicates small birds. (18)

With that Anāmikā the tears are wiped off. To indicate auspicious touch it should be put on the head. (19)

It should be also used for covering the ears. It should be used by a person lying on the ground with face raised, for the acting the movements of serpents and the bumble-bees, (Bhramaras). (20)

When Tarjani (fore-finger) of Tripatāka hands looks at the back (of Madhyamā), it should be known as Kartarīmukha. (21)

It should be done for indicating walking on the road, cutting and falling.

In Ardha-candra Anāmikā (ring-finger) touches the thumb. (22)

It is used to denote young (rising) moon, children, tāla trees, girdle, jaghana (hips) and ear-rings (kuṇḍalas). (23)

In Arāla hand Pradeśini (fore-finger) is bent like a bow, the thumb is bent and the remaining fingers are separated, raised upwards and then curved. (24)

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It is used to express profundity, spiritedness, heroism and gathering the hair and wiping the sweat etc. (25)

When the Anāmikā (ring-finger) in Arāla hand is bent, it becomes Śuka-tuṇḍa. The learned should do this acting to say "I am not you" and in the beginning (atha) and in the end (iti). (26)

When front part of the fingers are bent in to the palm and the thumb is set on them, it is called Muṣṭi. (27)

It is used in giving a blow, physical exercise, pressing hard the breast, firmly holding the sword and the stick and in seizing a spear and a staff. (28)

When in the above (Muṣṭi) hand, the thumb is raised, it becomes Śikhara hand.

It should be done in holding the reins, bow and a goad. (29)

When the thumb is inside the Muṣṭi hand, it is called Kapittha. That type of acting should be done suggesting the holding of a disc or an arrow. (30)

When the same Kapittha hand, the Anāmikā and the little fingers (Kanīyasī) are raised and bent, it becomes Khaṭakāmukha. (31)

That acting should be freely done to suggest sacrifice, holding the umbrella, dragging and fanning, holding a garland or a rope. (32)

In this Khaṭakāmukha hasta if the Tarjanī (threatening finger) is stretched, it is called Sūcīmukha. It is used to show day and night and the eyes of Indra and Maheśa. (33)

In this Sūcīmukha hand if the fingers are kept apart and curved with the thumb and raised upward like the mouth of a swan, it becomes Padma-Kośa. (34)

In Patāka hand if the thumb is clinching and the middle part is hollow, it becomes Ahiśīra.

With the help of that (Ahiśīra) hand offering of water and Sūcana (indication) should be done. (35)

When all the fingers are bent down together and the little finger (Kaniṣṭhikā) and the thumb erect, the hand becomes Mṛgaśīrṣa. (36)

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It should be made to indicate piercing with a needle, making a hole and in brandishing the 'Śakti' weapon.

When the middle finger is between Tarjanī and the thumb kept like Tretāgni and Anāmikā is bent and the Kaniyasī (little finger) is erect, the hand becomes Kāngula.

With the help of this kind of hand fruits should be denoted. (37-38)

When the fingers are moved, separated and made to move in order in the palm, the hand is called Kola-padma. (39)

It should be used for saying 'No' and to denote void and non-existence.

When three fingers are stretched out, the Kaniyasī is erect and the thumb resting on it in the middle, the hand is called Catura.

It should be used to explain the practical actions of speech and recitation. (40-41)

With this kind of action the colours should be denoted, when raised it shows white, when it is semi-circular it suggests red, when in circle it shows yellow and when compressed it shows blue. Similarly when in normal position it shows black and the remaining colours. (42-43)

When the middle finger and thumb are in Samdamśa position (i.e. compressed so as to form pincers) and the fore-finger is curved and the remaining fingers are separated and raised, the hand is Brahmara. (44)

This pose should be done in holding the lotus etc. and also to show ear-rings.

When the tarjanī, madhyamā and the thumb without any inter-space between them are placed like Tretāgni (three sacrificial fires) and the remaining fingers are outspread, the hand becomes Haṁsa-Vaktra.

It should be used to show slimness, lightness, fragility and softness. (45-46)

The hand in which Kaniṣṭhikā (little finger) is raised obliquely and made into the round shape and the thumb is bent, is called Haṁsapakṣa. (47)

It should rest on the cheeks to show dinner, acceptance of gift, touching, anointing and shampooing. (48)

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When in Arāla hand, the fore-finger and the thumb are pressed together in a way to form pincers and the middle of the palm is bent, it is called Samdamśa. (49)

One should know that Saṁdamśa is of three types : Agraja, Mukhaja and Pārśvakṛta.

Now hear the work of each one. (50)

Agraja Samdamśa hand should be done for holding and for extracting thorn etc.

Mukhaja Samdamśa hand is posed to express plucking a flower from its stalk, filling in the receptacle with chips for anointing the eye.

Pārśva Samdamśa hand is used in colouring a drawing, in Yajñopavita (sacred-thread), in pressing the breast and in showing head. (51)

When in Padmakośa hand tips of all the fingers are joined together, the hand becomes Mukula Hand.

It should be done for worshipping the deities and offering oblations and denoting the lotus.

These are Asamyuta hands. I have described them as they are. (52-53)

When two Patāka hands are folded together, the combination of the hand is called Anjalī.

It should be done at the time of bowing before deities, spiritual masters and paternal ancestors. (54)

When the sides of two hands touch each other, the hand pose becomes Kapotaka.

It should be done to denote cold, danger and to show modesty. (55)

When fingers of one hand pass between the fingers of the other, the pose of the hands should be known as Karkaṭa. It should be done while yawning. (56)

When two Arāla hands are stretched, palms upwards and lying on bent sides and placed on the wrists in the Vardhamāna way, the pose of combined hands is called Svastika. (57)

O King! This acting should be done to denote everything that is widely spread, seasons, sky, cloud, sea and the earth. (58)

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When one Khaṭaka (half-closed) hand is placed upon another, the combination of hands is Khaṭakāvardhamānaka.

It should be done for love-making and bowing. (59)

When two Arāla hands are stretched, palm upwards in reverse position and in the Vardhamāna way; the combination of hands should be known as Utsanga.

It indicates the touch of somebody else. (60)

When the Mukula hand covers the Kapittha hand, the combination should be known as Niṣadha. (61)

It should be made in shortening, throwing and compressing.

When the two Patāka hands are hanging down-wards it becomes Dolā. (62)

It should be done to show meditation, giving charity and to show eatables.

When the fingers of the Sarpa or Ahiśira hand are closed together and the other hand is joined to its sides it is called Puṣpa-puṭa. (63)

O King! All the former things should be acted by this combination of hands.

When two Patāka hands are placed one over the other (on the head) and facing downwards, the combination is Makara Hand. It shows the actions of lion, tiger, deer, etc. (64-65)

When the elbows and shoulders in the Sarpa-Śira hands are bent towards each other, the combination is called Gaja-danta.

It is posed to show carrying the mountain. (66)

When two Śuka-tuṇḍa hands are placed on the chest and are bent in the forepart and slowly bent downwards, the pose is called Avahittha. (67)

It should be posed to show weakness, high breathing and showing limbs.

When two Hamsapakṣa hands are in the opposite directions, the combination is Vardhamāna. (68)

The acting should be done to show lattice (Jāla) windows, etc.

Thus I have told (you) the characteristics of combined hands. (69)

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Thus one should know all these kinds of hands indicating different types of Rasas.

Hereafter I shall tell you about the Nṛtta-Hastas. (70)

Two Kaṭakāmukha hands, at a distance of eight fingers from the chest and with their elbows and shoulders in the same level and facing forward are called Caturasra. (71)

The two Hamsa-pakṣa hands, turned like a palm-leaf fan, should be known as Udvṛtta or Tālavṛntaka. (72)

When two Caturasra hands are given the shape of Hamsa-pakṣa and obliquely turned with palm upwards, they must be known as Laghu-mukha. (73)

The two Arāla hands, loosened on wrists, should be known as Arāla Khaṭakāmukha in acting. (74)

Two hands with the elbows curved and the palm of the hands bent upwards are called Āviddha. (75)

When the two Sarpa-śira hands, with their heads spread obliquely are in the pose of Svastika, they should be known as Sūcī-mukha. (76)

When the Hamsa-pakṣa hands move upwards and the palms are also spread upwards, they are called Recita. (77)

When the left hand is Caturasra and the right hand is Recita, the scholars of Nāṭya-tattva should know the pose As Ardha-recita. (78)

When two Tripatāka hands are bent at the elbow and made slightly oblique the pose is called Avahittha. (79)

When the two hands are loosened from the wrists it is called Pallava. When two hands come out from the top of the arms (reaching the hips) they are called Nitamba. (80)

The hands raised from the sides and acting on the shoulders are called Keśabandha. The ācāryas have approved them. (81)

Two hands lying on the side and extended obliquely, should be known as Latā, in the acting of Nṛtta. (82)

When the Latā-hand is raised and swing from side to side and the other hand is Khaṭaka, the combination is called Kari-hasta. (83)

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When the fore-parts of the Tripatāka hands are placed on the top of the waist, the performer should know them as Pakṣāvancita. (84)

When two of the same are in the reverse order, the pose is called Pakṣodyota. When the two palms of the hands are downwards and slightly bent, they should be known as Garuḍa-Pakṣaka. (85)

When the two hands are stretched, they are called Daṇḍa-pakṣ a. When the two hands are raised high and move round, they are called Urdhva-maṇḍala, due to the change of guru or region. (86)

When the two arms are placed on the sides they are called Pārśva-maṇḍala. When the hands cover half (of the chest and half of the sides), they are called Uromaṇḍala. (87)

When both the arms are in the shape of Svastika and placed on the wrists, they are famous as Svastika and also well-known as Prakīrṇaka. (88)

When both of them are in the form of Padma-Kośa, they are called Padma-Kośa. When the fore-parts of both the hands are enclosed, they should be known as Alapallava. (89)

When they are raised, extended and curved they are called Ulvaṇa. The Pallava hands reaching the head are called Lalita. (90)

Lalita hands placed on the elbow in the form of Svastika are called Valita.

Thus Asamyuta, Samyuta and Nṛtta-hastas are described. (91)

One should know that the performance of Nṛtta-hasta with full of various meanings and sentiments depend on time. I have not told you about it. (92)

The acting of these hands should not be practised when one is sick, old, observing some now, overpowered by fear, drunk and in anxiety. (93)

One should know that the acting of the Nṛtta-hastas is four fold: Udveṣṭa, Samaveṣṭa, Viveṣṭita and Vivartita. (94)

The learned should make graceful movements of the Nṛtta-hastas, because it is grace and beauty that differentiates Nṛtta from other movements. (95)

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The poses of the hands are to be acted according to the place, time, production and meaning, hence in the Nṛtta these hands of men and women should be acted. (96)

O the hero among men! I have told you about all these hands, because this Nṛtta depends on the actions of the hands. Therefore when there is the opportunity for skill and grace, one should try one's best for the formation of these hands. (97)

Thus ends chapter 26, entitled "Hastādhyāya" (the description of the arrangement of Hastas), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 27

Mārkaṇḍeya said : The experts of Nāṭya have said that Abhinaya (acting) is of four kinds : (1) Vācika, (2) Āhārya, (3) Āngika and (4) Sāttvika. (1)

Vācika is expressed with speech. O King! Hear about Āhārya-Abhinaya. One should know these four kinds : Pusta, Alaṁkāra, Anga-racanā and Sanjīva.

Imitative forms made of clay, wood, cloth, leather and iron are called Pusta. The experts in Nāṭya should make the masks (Pratiśirṣāṇi) of gods, demons, yakṣas, elephants, horses and birds by Pusta technique.

The garlands, ornaments and garments should be known as Alaṁkāra. (2-5)

The dressing up of different parts of the body is called Angaracanā. O king! It should be done in accordance with the caste, position, superiority and the character of the country to be presented.

O King! That is why I shall tell you about the Anga-racanā arising out of the body-colour. (6-7)

O the best of the King! Five original colours are well described. They are white, red, yellow, black and green (? Blue). (8)

By mixing one, two or three colours and with the imagination of the existence of others there are innumerable skin-colours. It is impossible to make them by ordinary people. (9)

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O the best of the Kings! There are so many colours in this world, that is why I shall tell you the divisions of blackish and white. (10)

With these two kinds the skin of all the persons are described. There are five kinds of white colour and twelve kinds of the black colour. (11)

Rukma-gaura or a white as (? gold), Danta-gaura or a white as the teeth, Sphuṭa-candana-gaura or as white as sandal-wood pulp, Sarad-gaura and Candra-Vat gaura or as white as the Moon in the autumn. These are five white colours. (12)

O King! The black colours are : The first is Rakta-Śyāma or reddish black, then in Mudga Śyāma or blackish as Mudga. Then is the Durvānkura Śyāma or blackish as the Durvā-sprouts and O King! Then is pale-black. (13)

O King! Then comes greenish black, then is yellowish black. Then Priyanga Śyāma or a black as Priyangu creeper and Kapi Śyāma. (14)

Then is Nilotpala Śyāma or blackish as blue lotus and thereafter is Cāṣaśyāma or as blackish as Cāṣa bird. Then comes Raktotpala-śyāma or as blackish as red lotus and the last is Ghana-śyāma or as black as the cloud. (15)

According to the colours of these things the colour of the persons should be illustrated. When the beauty of limbs is increased with these Anga-Vyatikaras it becomes more effective. (16)

Now I shall tell you about the colours of the gods. They should certainly be given that colour. When no particular colour is mentioned by me they should be given Gaura colour. (17)

Vāsuki (serpent) should be given black colour. The other serpents should be given Gaura colour. The Daityas, Dānavas, Rākṣasas and the followers of Kubera and Piśācas should have the colour of water. Men in six Dvīpa should be given the colour of gold, but O King! In Bhārata, Jambūdvīpa should be given the colour of their different regions in which they are born. The Pulindās and Dakṣiṇātyās (Southerners) are generally of Asit (dark) complexion. Śakās, Yavanās, Palhavās, Bālhikās and people living in Uttarā-patha (region north to the Vindhyas) should generally be given Gaura colour. The Pāncālas, Śūrasenās,

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Magadhas, Aṅgas, Vaṅgas and Kaliṅgas are generally of Asita (dark) colour.

The Dvījas (Brahmins) should be coloured white as moon, while the Kṣatriyas the colour of the lotus. The Vaiśyas should be somewhat whitish (Apāṇḍu) and the Śūdras should be Śyāma (dark). Persons like Gandharvas and Apsaras have various colours. (18-24)

The King and the rich people should have the complexion of lotus.

Men with evil actions, persons overpowered by bad planetary influence, sickly people and those practising penance and black-smiths and the people belonging to different kulas (professions) should be Asita (dark). The colour of persons seen directly with own eyes should be according to his natural colour. (25-26)

O King! Devas, Gandharvas, Siddhas, Kumāras and those who have taken a certain vow should not be given moustaches. (27)

The divine beings, Vidyādharas, lovers and Kings should have moustache and beard. (28)

The Śmaśru (moustache and beard) of the ascetics, ministers, purohitas, judges and persons under some vow should be made white. (29)

The Śmaśru of those, whose vows are not fulfilled and of unhappy men, of Tapasvis and sages and the prisoners of long duration is said to be long. (30)

O King! The dress of those engaged in religious activities should be white. So also the dress of merchants, Kancukīs and Brāhmaṇas is white. (31)

O Yādavas! the dress of the kings and the courtesans should be of variegated colours and the dress of others should be according to the sex and as current in the society.

Three types of Mukuṭas (head-wears) should be known. They depend on the gods and kings. Therefore the Gods and Kings should be made to wear Kiriṭakas i.e. crowns. (33)

The crowns of the gods should have seven crests, of kings five, of principal queen and the crown prince three, of the commander-in-chief one crest.

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Daityas, Dānavas, Yakṣas, Pannagas and Rākṣasas should put on turbans of one long paṭṭa on the head, while the director should make the turbans of Vidyādharas, Siddhas and Vānaras (? cāraṇas) having knots. (34-36)

It is said that Devas, Dānavas and Gandharvas have black pakṣ as (wings).

O King! The Śmaśru and the hair of Daityas, Dānavas, Yakṣas, Piśācas, Nāgas and Rākṣasas should be green and their eyes should be tawny. (37-38)

The hair on the head of Kanuckī should be made white.

The heads of the ministers, Kanuckīs and superior purohitas should be covered with turban.

The heads of Piśācas, ascetics and those who have become Lunatics and those who have not fulfilled their vow are (not covered) but having long hair.

The heads of children should be adorned with Śikhaṇḍakas-tufts of hair. (39-41)

O King! the heads of munis should be made to have Jaṭās (matted locks of hair). The Ceṭas should have three tufts of hair on their head and Viduṣakas should have bald head or only Kākapada. Others should have hair according to their castes. (42-43)

Now I shall tell you about what is called Sanjīva. The entrance of the animals on the stage is called Sanjīva. (44)

Men should wear the masks of various animals, similarly the symbols of gods carrying various weapons should be represented by masks. (45)

In short, one should make various accessories useful for drama by one's own intelligence according to the customs current in the society. (46)

O the chief of the family of King! One should not discharge weapons on the stage.

Thus I have told you about Āhārya in short. Now I shall tell you about Āngikam. (47)

Thus ends chapter 27 entitled "Āhāryābhinaya", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 28

Mārkaṇḍeya said : Henceforth I shall tell you about the sāmānyābhinaya (Acting in general). One should make efforts in performing that. And the learned should do the acting of Śabda, (Sound), Sparśa (touch), Rūpa (form), Rasa (taste) and Gandha (smell) qualities of senses and the sense organs experiencing them. They are to be acted by their bhāvas or natural expressions. (1-2)

The learned should do the acting of the sound (Śabda) by turning the eye aside and slightly bending the head and putting the tarjanī on the ear. (3)

The smell should be expressed by slightly contracting the eyes, blowing the nostrils and taking a single breath. (4)

O King! these five kinds of sense-objects are said to be of three types : pleasant, unpleasant or neutral. (5)

All the pleasant things should be exhibited by joyous movements of the limbs, by bristling of the hair (Pulakitena) and by profuse tears. (6)

The unpleasant things should be expressed by turning away the head as well as the eye and contracting both the eyes and the nose. (7)

To express neutral quality the actions should be neutral.

What refers to one's own experience is called Ātmastha and what describes other peoples actions is called Parastha.

O King! When the hands are lying on the back and forming svastika form remain at the sides and when the head is raised up and the eyes are looking the pose indicates morning, sky, night, evening, day, seasons, deep darkness and wide water reservoirs, directions, planets with constellations and whatever refers to sky. (8-11)

In acting all these one should use appropriate various eye-gestures. With the above mentioned hands and corresponding chest and head postures and by looking down one should show objects lying down.

The moon, the moonlight, happiness and the wind should be acted by touch gesture (Sparśābhinaya). (12-13)

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The Sun, the dust (Rajaḥ), the smoke and the fire should be suggested by covering the face (Avagunṭhana). The heat of the ground and the warmth should be indicated by seeking of the shade. (14)

The mid-day sun should be indicated by the raising of the head and the oblique look. The sunrise and sun-set should be shown by an astonishing look. The moon and the stars also should be indicated by the same look.

Happiness should be indicated by touching the limbs but Romānca should not be shown. (15-16)

Unhappiness as well as distress should be expressed by distorting the face. Serious, high and excellent things should be indicated by the fine movements of the limbs. (17)

The Arāla-hasta should be used to indicate the part of the chest covered by Yajñopavita (sacred thread). The same hasta should be used to show necklace or garland and the string. (18)

The idea that everything is understood can be indicated by revolving the Pradeśinī (index) finger and also eye-sight and by pressing the Alapadma pose. (19)

The sound to be heard should be indicated by contacting the ear (with the palm) and the objects to be seen by appropriate looks. Things pertaining to oneself, to others or to someone should also be expressed by the different looks. (20)

The performer should indicate lightning, (the falling of) meteor, thunder of the cloud, the sparks and the flame and the whip by contracting the body and narrowing the eyes. (21)

For keeping of a bumble-bee etc., the face should be covered. The hands in the Svastika and the Padma-kośa forms should hang down to indicate a lion, a bear, a monkey etc. And to indicate bowing at the feet of the elders, the Svastika and the Tripatāka hands should be used. (22-23)

The Khaṭaka and the Svastika forms of the hands should be used to indicate holding of the whip. And the numbers one to ten should be indicated by fingers, beyond that, the numbers ten, hundred and other places of ten should be indicated by Patāka-hasta or by the words. (24-25)

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An umbrella, a flag and a banner should be indicated by holding up a staff. Various sorts of weapons should be indicated by modes of holding them. (26)

Concentration of mind should be shown by looking down and slightly bending the head. To indicate smile, meditation or guess, the left hand in the Sandaṅśa pose should be used. (27)

The performer should make the head Udvāhita (lifted), keeping the Hamsa-pakṣa to the right and stand erect in indicating a child. (28)

To indicate going away, returning, disappearing, tired or hearing some sentence, the Arāla pose moved towards left and brought near the head should be used. (29)

Śarada (Autumn) can be expressed by the self-possession and cheerful expression or by different kinds of flowers. (30)

The experts should indicate Hemanta (cold season) by the trembling of limbs and by seeking fire while the persons of middle and low class should do the acting of shivering of heads, teeth and lips, by the contraction of limbs and the low class persons should express cold by cooing (kūjitaihi) and by hissing (sitkāra). (31-32)

The persons of middle order and the higher order and those coming in between the two (Avasthāntara-samprāpta) should do the acting of Śiśira by the acting of cold. (33)

Acting of Vasanta (spring) can be done by showing different kinds of flowers, by the efforts to please the beloved and eagerness for enjoyment. (34)

The summer season (Grīṣma) can be shown by the acting of wiping the sweat, falling on the ground, by fanning and by the gesture of touch of hot wind. (35)

The acting of the rainy season (Prāvṛṣābhinaya) can be shown by gesture of listening the deep sound (of the clouds).

The happy condition and the unhappy condition in the different seasons (in the company or separation of the beloved) can be shown by the words. (36)

In showing one's own natural position, men should adopt Vaiṣ ṇava sthāna, while women should adopt Āyata and Avahittha sthāna. (37)

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The behaviour of men should be expressed through the Angahāra of firm character, while that of women should be done through Angahāra of delicate character. (38)

The embrace should be accompanied with a smile and the Joy is indicated by the bristling of hair. Anger should be suggested by upturned eyes. The anger due to jealousy should be shown by the throwing away of ornaments and garlands and also by the shaking of the head and by heart breaking gestures. (39-40)

A man should exhibit unhappiness by sighing and looking down and by striking the ground and the hands and women by crying. (41)

The crying is of two kinds, of joy and of pain. They should be expressed by the happy or unhappy face. (42)

The fear in case of men should be indicated by confusion and agitation and in case of women fear should be shown by searching for a protector, loud crying and embracing a man.

One can indicate small birds like parrots and Sārikās by moving the fingers of Tripatāka hands and big birds like peacocks, cranes, swans etc. by the two of Pakṣāngahāras. (43-45)

Bhūtas, Piśācas, Yakṣas, Dānavas and Rākṣasas should be shown by appropriate Angahāras and those who are not visible should be acted, by agitation and wonder, as if they are visible. (46-47)

O king! The presence of gods should be indicated by bowing, while absence by the symbols and beautiful imitations. (48)

For bowing men one should raise the left hand in Arāla pose and make it touch the head, but in bowing the women Kapota hand should be used. (49)

The learned should indicate eminent men, friends, Viṭas and Dhūrtas by Parimaṇḍala hasta. (50)

Mountains and tall trees should be indicated by stretched and raised hands as if trying to reach a high object. (51)

A multitude of men and a very big army should be shown by the raised Patāka hands. Śaurya (valour), Dhairya (graveness), Darpa (pride), arrogance (Garva), Generosity (Audārya) and loftiness (Ucchrāya) should be expressed by Arāla hand. (52-53)

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The learned should turn two Mṛgaśīrṣa hands away from the chest region, quickly stretch and throw them up to indicate an enclosed object. (54)

To indicate darkness, entry into a hole or house or a cave one hand should be somewhat stretched in such a way that the palm is downwards. (55)

Persons suffering from lusty desire (Kāmārta), fever or those whose minds are overpowered by some curse should be indicated by high breathing and shivering. (56)

A swing should be visibly indicated by oscillation. Now here I shall tell you about Ākāśa-vacana and Ātmagata (the words from the sky and the words expressed to one's own self). (57)

There are different types of speaking : Ākāśavacana, Apavāritaka and Janāntika.

Addressing someone, who is not present on the stage is called Ākāśavacana. (58)

The speech which is not to be heard by other characters on the stage (but supposed to be heard by the audience) is called Janāntika. The words whispered in the ears are called Apavāritaka. (59)

The actor should speak Janāntika and Apavārtika by interposing Tripatāka hand. (60)

In dream-speech, the words should be indistinct (with choked throat-Gadgada). And the syllables of the old persons should be made with faltering and indistinct words. (61)

The charming words (Kala-svana) of children should be with incomplete pronunciated syllables. And the words of the sick persons should be uttered in a feeble tone and accompanied by protracted breath. (62)

The moment of death (Mṛtyu-kāla) should be indicated by protracted breathing. The acting of the dead should be done by the motionlessness of limbs.

O King! I shall tell you about the Sāttvikābhinaya in Rasas and Sthāyibhāvas. (63)

O King! I can describe only this much Abhinaya to you; because the Nāṭya is really the imitation of the world. Therefore it is impossible to describe the whole of it. (64)

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Thus ends chapter 28 entitled "Sāmānyābhinaya" (Acting in general), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 29

Mārkaṇḍeya said : Henceforth, I shall tell you about the characteristics of the gaits.

In the natural gait the knees should be raised up to the waist. And in the marshal gait the knees should be raised upto the chest.

The learned one should make Sthirā Gati (steady) gait. When one has suffered from fever or when one is very hungry or is exhausted by penance, is suffering from any disease or in wonder or in Avahittha (dissimulation) or is full of eagerness, in śṛngāra or in śoka and in walking at sweet will. (1-3)

Śīghrā (quick) gait is to be used when one is uneasy, trembling, in fear, in terror, in fury, in joy, in the actions to be done quickly, in hearing unpleasant things and in seeing wonderful things, in urgent actions, in searching the enemy, in pursuing the guilty and chasing the beasts of prey. (4-7)

The gait in the Erotic sentiment (Śṛngāriṇī gati) should be adopted, when there is the case of Svasthakāmita (not secret but open) love. In that gait one is dressed in the handsome style and walks with rhythmic steps and the performance should make the movements of the arms in accordance with the legs. The way should be shown by the female messenger (Dūtī). (7-8)

On going to meet the lover in secret love (Pracchanna-Kāmita) puts on black dress and not many ornaments, walks with slow steps and is often suspicious at every sound, has a trembling body, is suspicious and falters repeatedly. (9-10)

Gait in Raudra-Rasa (terrible sentiments) is said to be of three kinds : in Aṅga (body/limbs), in Svabhāva (nature) and in Nepathya (make-up).

In Raudra, Aṅga sentiments the body is wet with blood and it carries part of intestines in the form of lotus. (11)

The Raudra in which many weapons are carried is called Raudra-Nepathya.

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The Raudra, in which one is rough, speaks ferocious words and is cruel, is called Svabhāva Raudra (terrible in nature). (12)

In these different forms of Raudra, the stress in the gait is given on the steps four Tālas wide.

When the ground of a cemetery or a battlefield (on which one walks) is unpleasant and when the feet close or wide apart the gait is Bibhatsikā (odious sentiment).

The heroic persons should adopt Vikṣipta-pad-Vikramā (Heroic sentiment) in the mood of wonder and joy. In that gait foot-steps are swift. (13-15)

In the pathetic sentiment (Karuṇa), the steps are steady. There should not be suggested beauty and rhythm.

In feeble gait of weakness, one should walk with stiff and the rolling body. (15-17)

When one is severely wounded, one should walk with contracted body.

In the sentiment of terror (Bhayānaka), the gait should become quick and stiff according to the purpose. (18)

When a deformed creature is seen, one should walk with eyes wide open. The gait of the ascetics is slow. He looks only at a distance of a yuga. (19)

In the darkness the gait is slow on account of touching with hands (to find the way). The gait of one sitting in a chariot should be shown by slow steps. The movement of the chariot should be shown by Sama-pāda Sthāna (posture), in one hand the bow and in the other the pole of the chariot should be held. (19-21)

The charioteer should be shown as if holding the whip.

The gait of one sitting in a celestial car (Vimāna) should be joyful. (22)

Going up and coming down should be indicated by movements of upward and downward look respectively. And going through the sky should be shown by turning circularly. (23)

The descent from the sky should be indicated by straight and raised feet. Ascent to a high place should be shown by Apakrānta steps. (24)

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The descent should be done with steps away from one another as if one is suspicious. The gait in the water should be shown by upward movement of the steps. (25)

The climbing of a tree should be shown by upward movement of the hands. And the movement of an elephant should be shown by steps moving sideways and away from one another in the form of Sūcividdha and by holding the goad and in case of the horse by holding the reins. And the movement of other animals be made by holding the bit of a bridle. (25-27)

The gait of horse-riding should be done by Vaiśākha Sthānaka. The gait of the serpents should be shown by feet in svastika form. (28)

The gait of Viṭa should be shown with graceful steps and the gait of a kancukīya should be unsteady and stumbling. (29)

In the gait of a lean and weak person the breath should be obstructed. The gait of a person seized with disease or one tired after penance should be also like that. (30)

The gait of one who has walked a long way should be shown by slow and weak steps. The gait of a drunken person should be shown by stumbling on both the sides. (31)

The gait of a mad man should be shown by irregular steps. He would be talking irrelevantly and he should be dirty and hairy (shaggy). (32)

The gait of a crippled should be acted in accordance with his defects and purpose. The gait of a fat man should be shown as if dragging the body. (33)

The gait of a Viduṣaka should be such as to cause laughter and in his hand there should be a stick naturally bent. (34)

In the gait of the menials (Ceṭas) the eyes would be bent thinking of something. And the gaits of persons of different countries should be shown according to their natural peculiarities. (35)

O King! The gait of the beasts of prey and other animals also should be according to their nature and the gaits of the remaining should be acted in accordance with the meaning to be expressed. (36)

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The gait of the persons of the highest class should be slow (firm), of middle class middling and of the low class quick and frequent. The rhythm (laya) of the three should be acted according to their nature. (Vilambita, Druta-Vilambita and Druta).

O the Chief of the Kings! the movements of the steps on the stage should be always made looking to the area and the form of the stage. (37-38)

The gait of women should be with graceful steps, of men steady or proud. O lion among Kings! This much is said that the gaits should be exhibited in accordance with meaning. (38)

First of all the dress should be in accordance with the age, the gait should be in accordance with the dress and the recitation of speech should be according to the gait and the acting should be in accordance with recitation. (39-40)

Thus ends chapter 29 entitled "Gati-Pracāra-Varṇana" (the description of the movements in gaits), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣ ṇudharmottara.

Chapter 30

Mārkaṇḍeya said : In Nāṭya (Drama) there are nine Rasas, (sentiments) called Hāsya, Śṛṅgāra, Karuṇa, Raudra, Vīra, Bhayānaka, Bībhatsa, Adbhuta and Śānta. (1)

This Śānta Rasa is an independent Rasa and it lies separately, while Hāsya results from Śṛṅgāra, Karuṇa arises from Raudra, Adbhuta results from Vīra and Bhayānaka from Bībhatsa.

The colours of these Rasas and the Sāttvika Abhinaya are also stated. (2-3)

O King : It is said that Śānta Rasa has natural colour. Śṛṅgāra is Śyāma, Raudra is said to be rakta (red). (4)

One should know that Hāsya is sita (white) and Bhayānaka is Kṛṣṇa. Vīra should be known as gaura (reddish white) and Adbhuta is called Pīta (yellow). (5)

Karuṇa is of kapota colour (the colour of the kapota or pigeon) and Bībhatsa has nīla (indigo) colour.

The presiding deity of Hāsya Rasa is Pramatha deva (Śankara), the deity of Śṛṅgāra is Viṣṇu Bhagavāna. The deity of Raudra Rasa

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is Rudra, the deity of Karuṇa is Yamadeva, the Deity of Bībatsa is Mahākāla and the deity of Bhayānaka is Kāla-Deva. (6-7)

The Presiding deity of Vīra is Mahendra and the deity of Adbhuta is Brahmadeva. And one should know that the deity of Śānta Rasa is paraḥ puruṣaḥ (Supreme Soul). (8)

O King! It is said that Śānta is produced from Vairāgya (renunciation). It should be indicated by the dress of one who has taken Sanyāsa and by mercy towards all creatures, meditation, the preaching of the path of salvation (Mokṣa) and unconcern for happiness or misery, absence of hatred and pride and equanimity towards all creatures. (Samaḥ Sarveṣu Bhūteṣu). (9-11)

Hāsya is surely created by inappropriate talk and inappropriate dress. It is said to be of two kinds. Ātmastha and Parastha. (12)

If a person laughs himself it is Ātmastha and the other person laughs it is Parastha. It is of three types : Hāsya of the high class persons, of the low class persons and of the prominent persons. (13)

The Hāsya of the best persons is a smile. In that the teeth are not seen and the cheeks including temples, made attractive by sarcasms and vibrate slightly. (14)

In the Hāsya of the middle order people, the teeth are seen. O King! The Hāsya of the low grade persons is accompanied with tears and with noise. (15)

Śṛṅgāra is said to be of two kinds : Śṛṅgāra resulting from Saṁbhoga (union) and from Viraha (separation). In the Śṛṅgāra resulting from Vipralambha the feeling of loathsomeness (Nirveda) should be expressed. (16)

In Vipralambha ten types of Kāmāvasthas (stages of love) are indicated. O King! In the first stage (Cakṣu-prītiḥ) the pleasure of seeing each other is stated. (17)

In the second stage there is the attachment of mind (Masaśca Sangaḥ). In the third there is constant remembering (Smaraṇam Nirantaram). (18)

In the fourth is loss of sleep (Nidrāchedaḥ) and in the fifth is leanness of the body (Tanutā). O King! In the sixth state it is said that one turns away from sense pleasures (Vyāvṛtir Viṣayebhyaḥ). (19)

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In the seventh state there is disappearance of bashfulness (Lajjā-praṇāśaḥ). Thereafter (in the eight) is insanity (Unmādaḥ). In the ninth is swooning (Mūrcā) and in the tenth is the death (Maraṇam). (20)

When a couple-man and woman-adorned with garlands and fragrant anointment (lepan) exhibit union it is called Saṁbhoga-Śṛṅgāra. But O King! From Śoka (sorrow) Karuṇa Rasa arises. Its acting is done by terrified limbs, sighs and weeping of lamentation, pale face and drying up of mouth (Śoṣa). (21-23)

Raudra Rasa arises from anger (Krodha). Its acting is done by redness of eyes, raised eyebrow, anger, non-tolerance accompanied with adventure and giving pain with a multitude of weapons. (24-25)

Bhayānaka Rasa results from fear (Bhaya). It is indicated by pale face, trembling and drying up of the mouth.

Bībhatsa Rasa arises from disgust (Jugupsā). It is expressed by shaking of the nose and by agitation. (26-27)

The Rasa that arises from wonder (Āścarya) is called Adbhuta. That Adbhuta Rasa should be acted by widened eyes, bristling of hair etc. and by movement of fingers and perspiration. (28)

Rasa is said to be the essence of Nāṭya. No Nṛtta is possible without Rasa. Therefore man should endeavour to make Nṛtta full of Rasas. (29)

Thus ends chapter 30, entitled "Rasa-Varṇana" (the description of sentiments), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 31

Mārkaṇḍeya said : Hereafter I tell you about Bhāvādhyāya (the chapter of Bhāvas or moods). Hear it from me. They are told about forty nine (one less than fifty), pancāśateka-varjitaḥ) beginning with Hāsa. (1)

The Hāsya which is resulting from the imitation of the behaviour of others (Para-Ceṣṭānukaraṇāt) should be a Smita-hāsya (smile) or laughter so the learned should do the acting that way. (2)

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When the desired thing or object is attained the Bhāva named Rati arises. That Rati should be acted gracefully with sweet speech etc. (3)

O King! Due to the separation of a beloved person and loss of wealth Śoka (sorrow) arises. It should be acted with the acting of weeping. (4)

For Raudra Rasa the performer of the Nāṭya should express four types of anger (krodha). They depend upon four causes-enemy, elders, servant and love. (5)

The anger of the enemy is furious, that of the elders is accompanied with perspiration, that of the servants is merciful and that of the women arises from love. (6)

Adbhuta results from wonder (Vismaya). Its Sthāyibhāva Vismaya results from joy, an accomplishment of an extraordinary deed, with the help of Romāñca (horripilation), laughing (Hasana) etc. (7)

That Bhāva is free from Moha (calmness) and is in form of business and leadership (Vyavasāyanayātmaka). Utsāha (the sthāyibhāva of Vīra) should be expressed by the acting of enthusiasm etc. (8)

Bhaya (the Sthāyibhāva of Bhayānaka), results from an offence committed by oneself. It should be expressed with confusion by trembling, horror, falling down. (9)

Jugupsā (the Sthāyibhāva of Bībhatsa) results from the sight of ugly things. It should be expressed by showing disgust, anxiety and side glance. (10)

Nirveda (the Sañcārī bhāva) results from poverty and utter loss of desired objects. It should be acted by sighing with one-another. Glānī results from asceticism, vomiting, fatigue and austerity. It should be exhibited by walking slowly, trembling etc. and thinness. (11-12)

Sañkā results when one is caught by thieves and the like. To express this (Sañcārībhāva) the actor should look in all directions. (13)

Asūyā results from the offence of others. The wise should do its acting by the loss of gratitude (guṇa-nāśana) and envy (Vidveṣa). (14)

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Mada results from too much drinking by three types of men - the best, the worst and the mediocre. The Mada of the best should be exhibited by moving eyes, that of the mediocre by speaking non-sensible things, and that of the worst by falling down and walking aimlessly. (15-16)

Śrama is due to exertion or a long journey. It should be acted by massaging the limbs, deep breathing and yawning. (17)

Ālasya arises due to Garbha (pregnancy), exhaustion, attachment or it is a natural quality. It should be acted by lying down or sitting on a seat. (18)

Dainya is the affliction of mind on account of a bad state of affairs. It should be exhibited by speculation of the heart. If it is due to the sight of the robbers in an odd place, it should be acted by expressing the symptoms of terror. (19-20)

When one cannot face the difficulties and troubles and remember the enmity, Moha occurs. The actor should exhibit it with all his organs of senses. (21)

Smṛti results from remembering former events. It should be exhibited by severe moving (to and fro) the eye brows.

Dhṛti results from the knowledge of the world. It should be acted by one who has enjoyed the world but it should be dropped in the case of one who has not got it. (22)

Krīḍā results from light-hearted play and joy. It should be acted with play, according to the direction of the teacher. (23)

Vṛṛdā results from doing a thing which should not have been done. It should be done by looking down and by scratching the earth. (24)

O King! Acting thoughtlessly should be known as Capalatā. It should be expressed by acting in that manner. (25)

Harṣa is a result of the fulfilment of one's desires. A wise man should express it by happiness, cheerfulness, bristling of hair and perspiration. (26)

O King! Always Āvega results from confusion. The learned should exhibit it by saying Āhāh words and by suddenly exhibiting undesirable thing. (27)

Viṣāda results from frustration (Kārya-nāśa). It is exhibited by false sleep and sighs. (28)

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Autsukya results from anxiety. It should be acted by stretching the limbs and by fresh meditation. (29)

Nidrā results from sleeping late hours at night, idleness or intoxication. It should be exhibited by rubbing eyes, yawning and heaviness of limbs. (30)

Apasmāra results due to the anger of gods. It should be acted by swooning and senseless condition. (31)

Suptatva results from the ability of sleep. In it sleep should be acted.

Bodha of Vibodha results from waking up from sleep. In that yawning should be exhibited. (32)

Amarṣa results from superior learning, bravery, wealth or power. A learned man should do its acting by shaking of head. (33)

Avahittha is due to audacity (Dhārṣṭya) and roguishness. It is in form of fear. Its acting should be done by hiding all the limbs. (34)

Ugratā should be shown in such action as robbery. The actor should exhibit it by threatening. It should be learnt that Unmāda results mostly from the disturbance of Vāta and from separation. Mati should be shown by teaching the students and it is a result of proficiency in Śāstras. (35)

For showing Vyādhi, the gestures of Glāni should be done. Vyādhi results from the disturbance of the three Dhātus. Its acting should be done by bad gestures and senseless speech. (36)

Maraṇa results from disease or wounds. Its acting should be done by senseless sense organs and motionless body.

Trāsa results from terrific noises, etc. It is exhibited by contracting limbs, trembling, etc. (37-39)

Saṅdeha results from thinking. It should be acted by the knitting and moving of eye brows. Krodha results from offence. In its acting anger should be exhibited. (40)

It should be known that Bhaya results from committing an offence. It should be exhibited by the fear in eyes. The Harṣa arising from the achievement of the desired thing should be exhibited by bristlesness of hair.

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In both, Bhaya and Krodha there is the bristling of Hair. There is a change of voice due to Bhaya and roughness. So it should be acted.

Aśru results from sorrow, joy and weeping. (40-42)

The organiser of Nāṭya should know that the change of colour of the face is called Vaivarṇya.

One should not try to bring forth the Vaivarṇya because it is very difficult to do so. (43)

It is said that in Hāsya Rasa Glāni, Śankā, Asūyā Śrama, Capalatā, Romāñca, Harṣa, Nidrā, Unmāda, Mada, Sveda and Avahitha Bhāvās can be there. In śṛngāra excepting Ālasya, Augrya and Jugupsā, all the Bhāvas have their place in this Rasa. (44-45)

In Karuṇa Rasa Nirveda, Cintā, Dainya, Glāni, Aśru, Jaḍatā, Maraṇa and Vyādhi Bhāvās can be there.

Krodha, Asaṁmoha, Hatotsāha, Āvega, Mada, Capalatā, Harṣa and Ugrata arise from Raudra.

In Bībhatsa there can be Apasmāra, Unmāda, Viṣāda Mada, Mṛtyu, Vyādhi and Bhaya Bhāvās. (46-49)

In Adbhuta Rasa there can be Stambha, Sveda, Moha, Romāñca, Vismaya, Āvega, Jaḍatā, Harṣa and Asūyā Bhāvās. (49-50)

In Vīra Rasa Sveda Vepathu, Romāñca, Gadgada, Mati, Ugratva, Amarṣa, Mada, Romāñca, Svarabheda, Krodha, Asūyā, Dṛti, Garva and Vitarka Bhāvās are there.

And the other Sāttvika bhāvās are acted by various acting. The expert of Nāṭya should know them thoroughly in the Rasas. (50-52)

The Rasa whose form is the resultant of many Bhāvās cohering together (Bahūnām Samavetānām rūpam, yasya bhavetbahu. Sa mantavyo rasaḥ sthāyī) is called Sthāyī Rasa all others are called Sancārī Bhāvas. (52-53)

Śṛṅgāra is said to be of three types; expressed through speech (Vāg), get-up (Nepathya) and action (Kriyā). Similarly Hāsya and Raudra are said to be of two types, as expressed through limbs (bodily gestures) and get-up.

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Karuṇa is said to be of three types, resulting from the loss of religion (Dharma), worldly good (Artha) or relatives (Bandhu). (54-55)

Experts in Rasas have said that Vīra is supposed to be of three types expressed through fight (Yuddha), Mercy (Dayā) and Liberal Donation (Dāna). (56)

It should be known that Bhayānaka is of three types : due to feigned fear (Vyāja), fear due to terror (Trāsa) and offence (Aparādha).

There is no poem which expresses only one Rasa. Some of them arise from prayoga (performance). It may be Bhāva or may be Rasa, but its action is always there. (57)

Thus I have told you the arrangement of forty-nine Bhāvas, O the moon amongst the King! I have described here where they are skilfully joined with Rasa. (58)

Thus ends chapter 31, entitled "The description of forty-nine Bhāvās", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 32

Mārkaṇḍeya said : Now I shall explain to you the Mudrās of Hands. When the Tarjanī is arched on the extended left thumb it makes Oṁkāra-mudrā.

when all the fingers beginning with the thumb are curved one by one, in the middle of the hand (i.e. palm) they make Mudrā representing A, i, u, e and o. When the above fingers are extended they form Mudrās representing Ā, ī, ū, e and Au. Mukula hasta Mudrā represents Aṁ, a particular type of Mukula. Hasta Mudrā represents Aḥ. When the Tarjanī of one hand touches the root of the thumb of the others it forms a Mudrā representing Ka-varga.

When the Tarjanī is put on the lowest line (Rekhā) of the thumb it forms the Mudrā representing Ta-Varga.

When the Tarjanī is put on the line (of the thumb) above, they form Mudrās to represent pa-Varga with Śa, Ya, etc. Beginning with Tarjanī, it is for pa-(?ya) varga. Fingers after that is Śā-Varga.

When the middle fingers touch the nail it is the Mudrā for Ha and Kṣa.

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The mystic significance (Rahasya) of A is Vāsudeva. That of Ā is Sankarṣaṇa. That of Aṁ is Pradyumna and the significance of Aḥ is Aniruddha. When the backs of two hands Anjalī Puruṣa touch each other, in such a way that the shortest meets the shortest (Kaniyasī), Tarjanī meets Tarjanī and the thumb with the thumb, the mudrā is Tārkṣya Mudrā.

Tāla Mudrā is that, in which the tips of the Patāka hands are curved. Makara Mudrā is that in which the thump is spread obliquely. In Ardha Candra Mudrā the finger is curved. In Śankha Mudrā the tips of the fingers are joined with the Kaniyasī (little finger) and the thumb is attached.

When two Aḥ-Kāra hands are attached to each other in such a way that the fingers touch one another it is called Padma Mudrā. In Lakṣmī Mudrā the thumb is curved. In Śeṣa the fingers of Makara-Mudrā are spread. In Bhogośayana the Śikhara hand is above the Makara hand.

In A-Kāra hand if the middle finger is spread it becomes Garuḍa Mudrā. In the same Mudrā when the middle finger is held by the Śikhara, it is Garuḍa-Vāhana Mudrā. When the tips of two Madhyamā fingers and two thumbs are joined with one another it is Cakra Mudrā. When one Kapittha hand is on another Kapittha and Cibuka (Chin) is resting on them it is Gadā Mudrā. When in Kapittha Hasta the Madhyamikā (middle finger) is bent it becomes Hala. The Karkaṭaka hand forms the Musala Mudrā. When the middle finger falls down from the middle of the Kapittha it is Carma (shield). In the Kapittha hand when the finger touches the back of the palm it becomes Khadga Mudrā. When in Śikhara hand the middle finger is hung down it is Dhanuṣ- Mudrā. When the joined Tarjanī, Madhyamikā and the thumb are separated it is Śara Mudrā. When in Mukula hand the Kaninikā finger is curved it becomes Kaustubha hand. When two Śikhara hands are held apart from each other it is Vanamālā Mudrā.

When two separate Aḥ-Kāra hands are joined it signifies Nṛsiṁha. When the little fingers of Śikhara hand is stretched downwards it signifies Varāha. 'I' Mudrā signifies Hayaśira Mudrā. 'Oṁ' Mudrā is to signify Vāmana. The span from the end of the little finger to the end of the thumb (Vitasti), signifies Tri-Vikrama. Archacandra Mudrā signifies Matsya. When the Patāka

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hand is curved downward it signifies Kūrma. When in Śikhara hand the little finger is turned down and the thumb is spread, the Mudrā signifies Haṁsa. The Patāka hand curved in the middle of the hand signifies Dattātreya. The Kapittha Mudrā signifies Paraśurāma. When two Śikhara hands are joined it signifies Dāśarathī (Rāma). Patāka hand signifies Kṛṣṇa. Tripatāka hand signifies Baladeva. Śikhara hand signifies Viṣṇu. Patāka lying on the back signifies Pṛthvī. The curved Patāka whose thumb is spread, signifies Toya (Water). When the finger is put on the tip of the thumb to indicate the nail, it signifies Agni (fire). Moving Patāka hand signifies Vāyu (wind). The oblique Muṣṭi hand with the stretching Tarjanī signifies Antarikṣa (sky). Joining of two Vitastis (long span between the extended thumb and the little finger) and giving round shape signifies Arka (Sun). The curved half of the Anāmikā the signifies crescent moon. When from all the fingers in Mukula shape, Madhyamā and Tarjanī are spread, they signify Nara-Nārāyaṇa.

In the above hand when Anāmikā is stretched, it indicates three guṇa (Sattva, Rajas and Tamas) and also Brahmā, Viṣṇu and Maheśvara. Where on the left hand with extended fingers, the same kind of right hand is placed, it signifies Kapila.

When the four fingers are spread and the curved thumb is placed at their root, the Mudrā signifies the (four) Vedas. The stretched Kaniṣṭhikā signifies Ṛgveda. When Anāmikā is stretched in that way, it signifies Yajurveda. Four fingers stretched with the Anguṣṭha signify Sāmaveda. When all the fingers are joined together and then they are turned in the middle of the Mudrā, the Mudrā signifies Gāyatrī. Sāmaveda, Mudrā with the fingers downward signifies Śikṣā (teaching). When the above Mudrā faces the South, it signifies Kalpa. When the Tarjanī and the thumb are brought together, the Mudrā signifies Vyākaraṇa. When the thumb of Śikhara touches the middle of Tarjanī, the Mudrā signifies Nirukta. Two Khaṭa-kāmukhas signifies Jyotiṣa. When the above hands are turned downwards, the Mudrā signifies the varieties of Chandas (Chando-Viciti).

O the best of the Kings! I have told you these Rahasya-Mudrās. Hereafter I shall tell you about the ordinary Mudrās. Please learn them from me. (1)

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Thus ends chapter 32, entitled "The description of Rahasya-Mudrā", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 33

Mārkaṇḍeya said : When the hand is lying on the back, the four fingers are bent and the thumb is joined to the side, it is called Bhasma Mudrā. (1)

When in the above hand the finger is obliquely raised it is called Liṅga Mudrā.

When the three fingers are contracted and placed up on the thumb and the Tarjanī is stretched it is called Jaṭā- Mudrā.

When in the above hand the Tarjanī is brought near the end of the eye, it is called Netra Mudrā. (2-3)

To exhibit Śaśānka Mudrā in the above Mudrā the thumb should be stretched, raised and put on the head. (4)

To exhibit Govṛṣa Mudrā, all the fingers are stretched and rounded like horns, then hand should be held above the head. (5)

The Paryasta Mudrā should be exhibited by making the above hand oblique, with all the fingers bent and covering the thumb with the middle finger. (6)

When the Kaniṣṭhikā (small finger) is contracted and placed upon the thumb and then three fingers are stretched, the Mudrā is called Paṭṭi. (7)

When the thumb is between the Kaniṣṭhikā and Anāmikā it is called Dikṣā.

When both the hands are lying on the back with their fingers intertwined and the thumb at the end of the small finger, it is called Ananta Mudrā. (8)

When on the back of the left hand the right hand is placed in such a way that the nails of the two hands come in contact, it is called Dharma Mudrā. (9)

When the hand is in reverse, it is called Jñāna Mudrā. When the Kaniṣṭhikās and thumbs of both the hands are formed into a pair and stretched, then it becomes Vairāgya Mudrā, which is auspicious and doing all the acts. (10-11)

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When the backs of both the hands are joined in such a way that the little finger and the thumb are joined, it becomes Aiśvarya-Mudrā. When backs of both the hands are joined in such a way that Kaniṣṭhikā and Tarjanī āre joined together and the remaining four fingers are raised it becomes Padma Mudrā. When in the above hands the stalk of the lotus is formed by bringing the two thumbs on one side (Ekataḥ) it becomes Sakala Mudrā which is auspicious and it pacifies all the wicked persons. (12-14)

When the three middle fingers are curved, the small finger and the thumb move on the edge and the right thumb, lying on the back is wrapped by the left thumb. The left thumb is wrapped by the fingers of the right hand and the fingers of the right hand are wrapped by fingers of the left hand and the Tarjanīs are curved, it becomes Niṣkala-rūpiṇī Mudrā. (15-17)

When the back of one hand is joined to the back of the other with the thumb and the fingers curved in the middle of the hand in such a way that the nails are hidden, the thumbs are placed evenly and the shape of garland is given, it is called Devī Mudrā. (17-18)

When one thumb is joined to the other and the small fingers are joined to the small fingers and the six fingers joined and also contracted in the middle of the palm, it becomes Śaktyākāra. (19-20)

When the hand is bent downwards and three fingers are contracted, it is called the Skanda Mudrā. It is invincible even by gods. (21)

When in the above hand the Madhyamā is slightly bent and the thumb is placed on the Tarjanī so as to give it the shape of a tooth, it becomes Vighnarāja Mudrā destroying all obstacles. (22-23)

When the two hands are stretched lying on the back and the left Tarjanī and Aṅguṣṭha are joined, it is called Śakra Mudrā. (24)

Hutāśana Mudrā is formed by contracting the nails of both the hands in the middle and stretching the thumb upwards so as to lie flat.

When the hand lies on the back and the fingers are contracted and the middle one stretched, it is called Virūpākṣa Mudrā. (25)

When in the raised hands the fingers are stretched, it becomes Vāruṇī Mudrā. When the above hand is made oblique it becomes Mārutī Mudrā. (26)

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When all the fingers are contracted (in the above hand), it becomes Kauberī Mudrā. (27)

When in the above hand the three middle fingers are stretched it is called Iśānī Mudrā.

Padma Mudrā is Brahmaṇa Mudrā. The hand like a hood is called Ananta Mudrā. The right hand joined with the left should be taken away. Then the tips of the fingers should be held by two Tarjanīs. Then all the remaining six fingers should be contracted and put on its own thumb. This is called Vajra Mudrā. (28-30)

Śakti Mudrā is already explained before. When the two arms and the hands are stretched it is Daṇḍa Mudrā.

When two thumbs are bent so as to be in the middle of the two small fingers and two ring-fingers and the four fingers are spread in such a way as to make a pair, it is called Khadga Mudrā. (31)

To form Patākā Prasṛtā Karā give the left Tajanī a circular shape, place it on the thumb. Then the right Tarjanī should be put in the cavity so formed. Then curving the right Tarjanī the three left fingers should be stretched. Then making a fist of the left hand the thumb should be raised and it should be clasped with the other thumb. (32-34)

To form a Gadā Mudrā, make the hand oblique bend the four fingers and stretch the thumb.

When the two hands are joined to each other so that the Kaniṣṭ hikā and the thumb are joined and then the pair is stretched it is called Śūla Mudrā. (35-36)

To form the Dravyarūpa Mudrā, the hand should be always stretched and given the shape of Svasti (blessings or a svastika shape). The tips of the two stretched fingers of each hand should be placed in the middle. The two Tarjanīs should be contracted and placed on the back of the two Madhyamās. It is used to indicate the soul. When the two hands lie on the back and the six fingers mentioned in the above Mudrā are joined properly in an even way, it becomes Vaiṣṇavī Mudrā. (36-39)

When the two Tarjanīs are contracted and placed on the back of the Madhyamā and the two thumbs placed on the Kaniṣṭhikā, it is called Ghṛta Mudrā. (40)

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To form the second Dravya Rūpī and Gandha Mudrā, the left hand should lie on the back and the right hand should face downwards. And the two curved Madhyamā and Anāmikā should be placed on the thumbs. And the two Madhyamās should cover the Tarjanī and Kaniyakā. (41-42)

When two hands lie on the back, Kaniṣṭhikā and Anāmikā are contracted, out of four, two are stretched and the two Tarjanīs are placed on the thumbs, it is called Puṣpa Mudrā. (42-43)

When two hands lie on the back, six fingers are contracted and their tips touch each other and at their root thumbs are placed, it is called Dhūpa Mudrā. (44-45)

When the four fingers-Tarjanī is raised with Tarjanī and the Kanīyasī is raised with Kanīyasī so as to touch the back of one another, with the thumbs raised it is called Dīpa- Mudrā. (46-47)

When the fingers of both the hands are raised in such a way that their backs touch one another and all join at the tip of the thumbs, it is called Naivedya Mudrā. It gives auspicious results. (47-48)

O the descendant of Yadu! When all the fingers are closely set and then curved, it is called another Puṣpa Mudrā. (49)

When two thumbs are brought together on one side, so also the Anāmikā and Kanīyasī and two Madhyamās are contracted and placed on the back of Anāmikā and the Tarjanī is inverted on the Madhyamā, it is called Mahā Mudrā. It represents all the ingredients (Sarva-dravya-prapūraṇī). (50-51)

When the Anāmikā and the Madhyamā fingers are intertwined with each other and then the tips of the middle and the two Tarjanīs are joined and the tip of the Kaniṣṭhikā is joined to the tip of the Anāmikā and two thumbs are half raised, it becomes Amṛtā Mudrā. (52-53)

When in Anjalī Mudrā, the Tarjanī is bent it becomes Candīśa Mudrā.

When the fingers in the Padma hand are compact it becomes the Astra Mudrā. (54)

To form the Sadyojāta Mudrā, the right hand should be formed into a fist and the thumb should be raised and placed on the left

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thumb and the fist of the right hand should be wrapped by the fingers of the left. It destroys all sins. (55-56)

The above Mudrā in the reverse position is called Vāmadeva Mudrā.

To form Aghora Mudrā one should fold the hands, left Anāmikā should be taken to the right, the middle finger should be contracted, then the thumbs should be contracted and they should be given the form of a Śūla and turned round over the chest. It destroys all obstacles. (57-58)

When two hands are lying on the back and two Anāmikās are curved and on them two thumbs and two curved Tarjanīs are placed and then Madhyā, Anāmā and Kaniṣṭhikā together are placed on one side, it is called Vajra Mudrā. It removes all bad things. (59-60)

When two Kaniṣṭhikās and two Anāmikās are intertwined together and curved inside and the remaining are extended, it is Iśāna Mudrā, which is auspicious and completes all the works that are undertaken. (61-62)

When two Tarjanīs are curved and the Kanīyasī is placed downwards in the middle of the hand, in such a way that its nails touch it, then the four fingers of the two hands are raised on the back of them and the two thumbs are arranged on one side so as to make the shape of a Nāla, it is called Vyomna Mudrā. (63-64)

To form the Sarvātmanaḥ Mudrā, the fist of the left hand should be formed, the Tarjanī should be extended and should be held by the right fist. (65)

To form Śiva Mudrā a learned man should insert the right thumb in the left fist and the fingers should be placed on the back.

When the fingers are rounded and hidden in the palm as if lying inside and the middle finger is stretched, it is called Śikhā Mudrā. (67)

In Dharmajna or Piṅgala or Maṅgala Mudrā and Kanīyasī is placed on them. All the fingers are hung downwards and the right thumb is placed on the left. (68-69)

If Anāmikā is in the above pose, it is called Astra Mudrā. When the two hands lie on the back at one place and all the fingers are also like that, it is called Gāyatrī Mudrā. (70)

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O King! To form the Śakti Mudrā, in the fist of one hand the fingers are extended one by one, beginning with Kaniṣṭhikā and ending with Tarjanī. O king! When the Anjalī is placed on the chest, it becomes Namaskāra Mudrā. (71-72)

When the Tarjanī from the Kapittha hand is grasped by the Śikhara hand, it becomes Dhvaja Mudrā.

O King! When two wrists pressing each other with the hands lying on the back and the fingers moving with the two Tarjanīs are joined to the thumb, it is called Śaśakarṇī Mudrā. (72-73)

When two hands are folded in a hemisphere form and the fingers are slightly bent, it is called Mukula-Pankaja Mudrā. It is just like a bloomed lotus. (74)

The characteristic of the Āvāhanī Mudrā is that two moving hands are lying on the back and the bent thumbs are put in the middle of the hand.

When the two thumbs are curved and wrapped with their own fingers and two hands face each other, it becomes Niṣṭhura Mudrā. (75-76)

When the raised right thumb is wrapped with the left thumb and similarly the left with the right, it is called Liṅga Mudrā. And Aiśvarya Mudrā should be done with the thumb. When thumbs are moved in a circular way, it is called Visarjana Mudrā. (77-78)

By joining the two Vitastis it becomes Bhaga Mudrā. When the Bhaga Mudrā is rubbed by Muṣṭi (fist) it should be known as Liṅga Mudrā. (78-79)

When Sandeṣṭa pose is made and then two lips are rubbed with it, it is called Jīrṇa Mudrā. (80)

To form Kairiṇī Mudrā, at first Karpallava pose should be formed by stretching the two arms curving their foreparts and the tips should be half bent. Then the Tarjanī should be bent and placed on the thumb. The two arms should be separately made Nikubja (contracted).

Its presiding deity is Sūrya. (81-82)

When the Padma hands are brought together and their fingers are interwoven with fingers, it is called Viśva Mudrā. (83)

When the two hands with interwoven fingers face each other, Madhyamā and Kaniṣṭhikā are joined and this pose is placed over

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the chest or over the head or over the Śikhā-bandha (tuft of hair), the Mudrā is called Vyoma. (84-85)

When the fist (Muṣṭi) pose is raised up and the middle hand is struck with Tarjanī making a sound, the Mudrā is called Astra Mudrā. (86)

When the Madhyamā and the Tarjanī of the left hand are raised and Kaniṣṭhā and Anāmikā are made crooked along with the thumb, it should be known as Netrapradarśitā Mudrā. It is used to indicate the coming of the cows and the bulls. (87-88)

When the two hands lie on the back, all the fingers are curved and the thumb is placed on them and moved again and again, it is called Śakti Mudrā for all (nine) Śaktis. The names of the Śaktis are : Dīptā, Sukṣmā, Jayā, Bhadrā, Vibhūti, Vimalā, Amoghā, Vidyutā and the ninth Sarvatomukhī. They should be with their secret meaning (Sa-Rahasya). (89-90)

To play obeisances (Namaskāra) before the Sun, two hands face and cling each other and extended. It is Namaskāra Mudrā. (91)

When the Saṅdanśa hand is formed with Anāmikā it is called Ravi Mudrā; when it is formed with Madhyamā it becomes Soma Mudrā; when formed with Anāmikā it is Bhauma Mudrā. (92)

When formed at the root of Kanīyasī it is Jiva Mudrā, when formed at the root of the Anāmikā it is called Śukra Mudrā. (93)

When the thumb is placed at the root of Madhyamā, it is called Sani Mudrā; when the thumb reaches the root of Tarjanī, it is called Rāhu Mudrā. (94)

O King! When in the above Mudrā the Tarjanī is moved it should be known as Ketu Mudrā. When Śikhara Mudrā is formed with the left hand, it is called Krodha Mudrā. (95)

O King! When two hands are folded in a hemispherical form and raised on the left side, it becomes Varāha Mudrā. It is auspicious and completes all the works of the doer.

When two hands are wrapped in such a way that the right is wrapped by the left, it becomes Bhairavī Mudrā. (96-97)

O King! When two hands are turned downwards and the eye-sight is also turned downwards, it is called Pātāla-bhanjinī Mudrā.(98)

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When Kapittha form of hand is made with extended Anāmikā, it is called Stambhanī Mudrā.

The Mudrās of 'Ka' and 'Ra' are repeated with the Mudrās of letters 'Eva' placed between them, it is called Krodhinī Mudrā. (99-100)

To form Bija Mudrā or Vīrya Mudrā one should take the Mudrās of 'Sa' and 'Ha' and should divide them by 'kha' and 'Ta' and then join 'Eva' with it.

When the above hand is joined with 'Eva', it becomes another Bhairavī. (101)

When 'Kṣa' and 'Tra' Mudrā are joined with the middle of 'I' and 'Ra' and is covered by 'Eva', it becomes Stambhanī of another kind. (102)

When 'La' and 'Sa' Mudrās are repeated with 'C', 'E', 'Ka' and joined to 'Eva' it becomes Vārāhī Mudrā of another kind. When J and Na Mudrās are repeated with E and Sa (or Va), they become Pātāla-bhanjani of another kind. (103-104)

When Tarjanī, Madhyamā and Anāmikā meet the middle joints at their backs, it is called Śankha Mudrā. The one described before is of another type. (105)

When all the fingers are extended meeting at the back, it becomes Cakra Mudrā which is different from the one described before. (106)

When the Muṣṭi pose is placed on the waist region it becomes Su-Śirā. It is also called Gadā Mudrā, which destroys all obstacles. (107)

When the hands are made to face other and the fingers are wrapped one another with the thumbs, the Mudrā is called Kaustubha Mudrā. (108)

O King! When the Vahni Mudrā of the left hand and Śikhara Mudrā of the right hand touch each other, it is called Vanamālā Mudrā. (109)

When two hands from the Dravya Mudrā and a part of the Mudrā is placed upon the thigh (Jaṅghā) and a part of it is placed on Cibuka (chin) and the mouth is opened with the shining tongue as if licking it is called Mahā Mudrā or Nārasiṁhi Mudrā.

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When the thumb is grasped by the fist, it is called Hṛm Mudrā. (110-112)

When a fist is bound on the thumb and the head is made oblique and Tarjanī is touching the Muṣṭi, it is called Śikṣā Mudrā. (113)

When the two fists are joined at the end of Tarjanīs it becomes Kavaca Mudrā.

When two hands form fists and are joined at the fingers (of both the hands), it is called Gadā Mudrā. It is auspicious and completing all the works. (114-115)

O King! When the Tarjanī and the thumb meet at the end and the remaining fingers are extended, it becomes Netra Mudrā.

O King! When Anāmikā is half curved and placed on the level with Tarjanī and the two Madhyamās are raised and the two thumbs are joined together, it is called Divya Aśvaśiras Mudrā. (116-117)

When Anjali pose is placed over the chest moving quickly from one side to another in the right direction used in bowing down, it is Pramadā Mudrā.

The left fist with raised thumb is joined with the right fist with the thumb and then the two thumbs are joined and then raised it becomes Vāsudeva Mudrā. It destroys all the sins. (118-119)

When in both hands, the small fingers and the thumb are hidden and the other fingers are joined and extended, it is Sankarṣ aṇa Mudrā.

When the Tarjanīs are raised and joined and the thumbs in their even portions are joined it is called Pradyumna Mudrā. (120-122)

To form the Aniruddha Mudrā, the fingers should be curved and given the shape of a (Sūrpa) snake and then the two hands below should enwrap them. (123)

O King! thus I have told you about Mudrā hands. The persons desirous of the highest Siddhi (achievement) should exhibit these Mudrās in accordance with the Mantra, the Deva and Vidhi. (124)

Many Mudrās are described carefully, according to (Mantra, Devatā and Vidhi), the spell, deity and the ceremony. The Mantras

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are related to the gods. So O King! the Mudrās should be practised after knowing the Mantra. (125)

O King! O the Chief of the Kings' dynasty, upto this the Nṛtta-Śāstra is briefly described. When described in detail it will have great meaning and it will be the most important thing in the world. (126)

Thus ends chapter 33 entitled "Nṛtta-Śāstra Mudrā", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 34

Vajra said : Who created this Nṛtta, some Ṛṣi or some God? This is a doubt in my mind. You know everything so please clear the doubt. (1)

Mārkaṇḍeya said : In olden times, when all the worlds and Sthāvara and Jangama (movable and immovable) things were destroyed in an Ocean and when Madhusūdana (Kṛṣṇa-Viṣṇu) was lying on the bed-stead in the form of Śeṣa and O the descendent of the Yadu Dynasty when Lakṣmī was massaging the legs of Viṣṇu, O One having eyes like a lotus, from his navel a lotus arose. (2-3)

From it was born Lord Brahmā himself with auspicious four faces. O very fortunate one! O King! He was born with bodies. (4)

There only from the drop of water of the lotus, Madhu and Kaiṭabha were born. They were full of Rajo-Guṇa and Tamo-Guṇa. They were thieves and dangerous demons. (5)

O King, then they both took away four Vedas from Brahmā. So Brahmā whose Vedas were taken away, pleased Madhusūdan (Viṣṇu) and said, "Vedas are my supreme eyes and Vedas are my supreme power. O one who kills the enemy (Śatruhan)! as the Vedas are taken away by the demons, I have become blind. (6-7)

When Brahmā said this, Viṣṇu the best amongst all men (Puruṣ ottama) got up from that water and wandered in the Ocean (reservoir of water). (8)

On seeing the very fascinating Lord, moving with graceful movements of the limbs (Angahāraiḥ) and strides of feet, Lakṣmī with large eyes, fell in deep love for him. The Lord also became Aśva-Śira (having the head of a horse) and in a moment went to the Pātāla (under-world). (9-10)

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He saw the Demons who had taken away the Vedas. He left the body of the Aśva-Śira and killed those two very huge Demons Madhu and Kaiṭabha. (11)

After killing them, the Lord of all Gods taking Vedas with him, went to Brahmā and gave the Vedas to Svayambhū. (12)

Giving Vedas he said, "O Pītāmaha create the Universe. Then Lord Brahmā, with the collection of Vedas, created this universe. (13)

O King! When the Lord went to the lap of the Śeṣa, Lakṣmī asked.

Lakṣmī said : O Lord of the Gods! O the holder of Śankha, Cakra and Gadā! O Lord! I saw your graceful strides in the water. Why was it extremely beautiful? O Lord kindly tell me about it. (14-15)

Śrī Bhagavāna said : Oh! One with eyes like lotus! I have created this Nṛtta, which is performed with graceful movements of the limbs and the sense-organs and movements of feet. (16)

O auspicious one! People with devotion will worship me with the Nṛtta. O Goddess! in the Nṛtta the imitation of all the three worlds is established. (17)

After saying this to her the Lord told these words to Brahmā! O one knowing the religion (Dharmajña)! take this Nṛtta, having some aim and characteristics. (18)

After telling this, Keśava gave it to Brahmā. Brahmā received it and gave it to Rudra. Taking the Nṛtta, Rudra constantly pleased Keśava, the Lord of the Gods who loves his devotees. (19-20)

O King! Vāsudeva (Viṣṇu) created Nṛtta in this way. Long ago, in this world movable and immovable things (Sthāvara-Jangama) were destroyed. (21)

Henceforth Śankara, the Lord of the Gods and the doer of auspicious things for men, worships the Lord holding the Cakra and Gadā, by performing Nṛtta. (22)

Thus he got the Nṛtteśvara (the title of the Lord of Nṛtta) and pleased Madhusūdana. That Hara (Śankara) also becomes satisfied when worshipped nicely by Nṛtta. (23)

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Other Gods also are very well satisfied, when worshipped with Nṛtta. It is said that this (Nṛtta) promotes the welfare of the Gods. (24)

It is really the Devatva (the quality of God) of the Gods who constantly shine in the sky. The Nṛtta-dāna (offering of Nṛtta) surpasses the offering of Puṣpa, Naivedya etc. (25)

O the luckiest one! Keśava is particularly satisfied with the person, who worships the Lord of Gods, with Nṛtta. (26)

One who offers Nṛtta, Gīta and Vādya to Lord Viṣṇu becomes prosperous and his desires are fulfilled and he enjoys the fruit of a sacrifice (Yajña). (27)

But one should try his best to avoid Kuśilava (dancer, bards) etc., who sells Nṛtta and earn their living. (28)

O you knowing religion (Dharmavit)! One who worships the Gods with Nṛtta, gets all his desired things and gets the remedy for getting liberation (Mokṣa). (29)

It gives corns, prestige, long life, the heaven and the grace of gods and it destroys the unhappiness of the unhappy. (30)

It is the preaching for the bewildered, it increases the Saubhāgya of ladies, it gives peace, it gives prosperity, it fulfils all desires, because it is created by Vāsudeva. (31)

O King! I have briefly told you this much for the welfare of the people. So the person wishing to win both the worlds should endeavour for Nṛtta. (32)

Thus ends chapter 34 entitled "Nṛtta-Śāstra-Varṇana" (the description of Nṛtta Śāstra), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 35

Mārkaṇḍeya said : O sinless One! hereafter I shall tell you about he Citra-Sūtra (the rules of painting). O the Son of the King! long long ago, Nārāyaṇa Muni while creating Urvaśī composed the Citra-Sūtra, due to the desire of welfare of the world. The great sage who wanted to deceive the divine damsels (who had come to lure him) took the juice of the mango tree and created the most beautiful woman in this world. Then by the (art of) painting she became the most beautiful and the best Apsarā. (1-3)

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On seeing her the celestial damsels were ashamed so they went away. Thus the great sage, created the art of Citra with all the characteristics and taught it to infallible (Acyuta) Viśvakarmā.

As in Nṛtta, so in Citra also the imitation of three worlds is enjoined. O the best of Kings! as in Nṛtta, in Citra also, the eyes and the expression, the limbs and their parts all over and the hand poses which are described in the dance (Nṛtta), should be learnt because Nṛtta and Citra are considered as excellent.

They have not described the measurement in Nṛtta. I speak about them, so listen. (4-7)

One should know that there are five types of men. Haṁsa, Bhadra, Mālavya, Rucaka and Śaśaka. I shall speak about their characteristics. (8)

They are equal in height and breadth. They are all to be known from their measurements.

O King the measurement of a Haṁsa man is 108 Angulas of his own (fingers). The measurement of a Bhadra men is 10O Angulas. And O King! one should know that of a Mālavya is 104 Angulas. (9-10)

It is said that the measurement of a Rucaka man is 100 Angulas and that of a Śaśaka man is 10 Angula less (i.e. 90 Angulas).

Space covered by twelve Angulas is called a Tāla (=Span). The height up to the ankle is said to be one fourth of a Tāla (i.e. 3 Angulas) and the thighs are two Tālas (in length). The legs up to the knees in length are equal to the thighs. (11-12)

The Janghās are as long as Uru and the Nābhi (navel) is at one Tāla (distance) from the (Meḍhra) penis. That much is the measurement from navel to the heart and from the heart to the throat. (13)

The throat is one third of a Tāla and the face is one. Tāla (in length). The part of the head above the forehead (Latāṭa) is said to be one sixth of a Tāla. (14)

One should know that the Penis is in the middle (of the entire length of the body). Thus the length of the body is explained.

O King! the head is said to be one Tāla and the arm is seventeen Angulas and the fore-arm is said to be that long. The

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half of the chest is 8 Angulas broad. O King! thus the measurement of a Haṁsa man is described. (15-16)

O King! according to this the measurement of others also should be inferred. O King! in all of them the length and the breadth are equal in proportion. (17)

O the best amongst the Kings! I have described in general the measurements of the Haṁsa king. Now O lion among kings! listen to the measurement of each part of limbs told briefly by me. (18)

Thus ends chapter 35 entitled "Citra-Sūtra" (the description of the length and breadth), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 36

Mārkaṇḍeya said : Now begins the part of every limb. The head measures thirty two Angulas. The forehead is 4 Angulas high and 8 Angulas in width. The temples are 4 Angulas wide 2 Angulas high, the cheeks are 5 Angulas in length and the chin is 4 Angulas. The ears measure 2 Angulas, their height is 4 Angulas and middle part is 1 Angula wide. For the tip of the ear no definite measure is there.

The nose measures 4 Angulas. In the front part it is 2 Angulas in height. The nose is 3 Angulas in breadth and two nostrils are 1 Angula long and two Angulas high. The middle part between the nose and the upper lip measures half an Angula. The upper lip measures one Angula and the mouth is 4 Angulas in breadth. The lower lip is 1 Angula thick and chin measures 2 Angulas.

There are 24 (?) teeth, out of which eight are large teeth. The teeth are 1/12 of an Angula long and the long teeth are 1/12 of an Angula.

The eyes are one Angula wide and three Angulas long. The iris (Kṛṣṇa Maṇḍala is 1/13 of the eye. The pupils (Tārās) are 1/5 of the eye.

The eye brows are three Angulas long and ¾ Angula wide. The distance between the two is 2 Angulas.

The holes of the ears are 4 Angulas away from the end of the eyes. The neck is 10 Angulas wide and 21 Angulas in circumference. The distance between the two nipples is 10

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Angulas and that between the clavicles O Angulas. The circumference of the arm round the shoulder joint is 1O Angulas; at a distance of 12 Angulas is the palm, it is 7 Angulas long and 5 Angulas broad. The middle finger measures 5 Angulas. The index finger is shorter by the foremost part of the middle finger and the ring-finger is also equal to that. The little finger is shorter by foremost part than the ring finger. All have three knots forming three equal parts (Parvas-Knuckles). The nails are half the length of the knuckles. The thumb has only 2 knuckles and it is 3 Angulas in length. The circumference of the abdomen is 42 Angulas. From the sources of knowledge the navel is 1 Angula. The breadth of the hip is 18 Angulas and its circumference is 44 Angulas. The scrotums are 4 Angula wide. The penis is O Angula in length and that much in circumference. From middle of that the thighs are at a distance of 4 Angulas. The breadth of the knees is twice as many (i.e. eight) Angulas.

The foremost part of the thigh is thrice that much in circumference. It is 5 Angulas broad and its circumference is 14 Angulas. The soles of the feet are 12 Angulas long and O Angulas broad. The large toes (Anguṣṭhau) are 3 Angulas long. The finger next to the Anguṣṭha is as long as the Anguṣṭha. The remaining are less in length by one eighth part.

The nail of the Anguṣṭha is one fourth narrower than the breadth of the Anguṣṭha. The nail of the next finger is half of that. The nails of the remaining fingers are one eighth of that (Anguṣṭha Nakha). The sum total of all the toes of the feet is 3 Angulas broad and 4 Angulas in height. This is the measurement of a Haṁsa. Here are -

The measurement of the remaining Kings of the earth should be inferred by same device in accordance with one's own measurement. (1)

A Haṁsa man should have moon white complexion, sweet eyes, hands like the king of serpents, nice waist, beautiful face and gait like that of a swan.

A Bhadra man should be very intelligent and like a lotus in complexion. His forehead is covered with hair, his gait is like that of an elephant and his arms are full grown up tapering and round. (2-3)

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A Mālavya man is dark like the kidney-bean or a sea-bird (Mudga-Śyāma). He is beautiful on account of the slender waist. His hands reach the knees. His shoulders are massive. He has broad jaws and nose like an elephant. (4)

A Rucaka has autumn-white complexion and conch like neck. He is very intelligent, truthful, high-souled and every strong. (5)

A Śaśaka is said to be very clever and a reddish dark more having somewhat variegated colour. His cheeks are full and eyes are sweet. (6)

Thus ends chapter 3O entitled "Citra-Sūtra" (the description of the measurement), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 37

Mārkaṇḍeya said : Five types of men are described according to the measurement of each and every limb and its part. O the best of men! Five types of women should be known. (1)

O King! Each woman should be placed near her man. Each one of them should be made to reach the shoulders of the man in proportion. (2)

It is enjoined that the waist of a woman should be made 2 Angulas thinner than that of a man. Similarly the hips should be made 4 Angulas wider. O king! the breasts should be made charming and in proportion to the chest. (3-4)

All kings should be made to have the characteristics of Mahāpuruṣa. And all the sovereign kings (Cakra varti) should be made to have webbed fingers of hands and feet and between their eyebrows, an auspicious circle of hair (ūrṇā) should be drawn. (5)

In the hands of Kings, three beautiful auspicious lines should be drawn. They should be slender, curved and like the scratches made by hare. (6)

The hair should be fine, auspicious, resembling the deep blue sapphire adorned by its own grease and itself wavy. (7)

Different kinds of hair are : Kuntala (loose) hair, Dakṣiṇā-varta (curling towards the right), Taranga (wavy), Simhakesara (like the mane of a lion), Vardhara (parted) and Juṭa-ṭasara (matted). (8)

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O King! The eye should be having the shape of a bow or like the abdomen of a fish or like a petal of the blue lotus (Utpala) or the white lotus (Padma) and the fifth is said to be of the form of an arrow (Śārākṛti). The eye which is 3 Yavas is called Cāpākāra (shape of a bow). (9-10)

The eye which is 4 Yavas wide is called fish abdomen (Matsyodara) and the eye that is O Yavas wide is called a blue-lotus-petal-eye (Utpala-patra). (11)

The eye (Padma-patra-nibha) which is like red or white-lotus-petal, is 9 Yavas in measurement. And the eye having the shape of an arrow head (Śārākṛti) should be 10 Yavas. (12)

The measurement of the Yava should be calculated proportionate to the measurement of an Angula which has its own standard.

The eye takes the shape of a bow when looking at the ground in meditation. (13)

The eyes of women and the lovers should be made Matsyodarākṛti (having the shape of the abdomen of the fish). It is said that the eye of an ever-calm person is having the shape of blue-lotus-petal. The eye of the frightened and crying is like the lotus-petal. The eye of the angry and the woe-stricken should have the shape of the arrow-head. (14-15)

O King! the sages, ancestors and gods, should be made shining with their own decoration, having their own colour and taking away the lustre of others. (16)

One should consider very well with his own intelligence and draw a king and his prince, according to the measurement given above. And the picture with the background should be drawn with many rays and beautiful lines. (17)

Thus ends chapter 37 entitled "The description of general measurements", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 38

Mārkaṇḍeya said : O King! the eye is charming when it is like the blue lotus petal (Utpala-patrābha), red at the corners, smiling, gentle and has long eye-lashes and black pupils. (1)

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O King! the hands of gods should be doing the welfare of the people The eyes should be loving, joyful, having the end like a blue-lotus-petal, charming to the mind, beautiful to look at, having black pupils, wide, giving the pleasure of the beauty, having colour of the cow's milk and having eye-lashes which bend at the end. (2-3)

The face should be completely beautiful and fully developed. It should be well finished benignant, with all the auspicious marks, not triangular and not crooked. (4)

One who wishes good to the people, should discard large circles, triangles and other figures when representing gods. (5)

O Perpetuator of Yadu race! the gods should be drawn according to the Haṁsa measure. They should have hairs on their eye-lashes and eye-brows only, the other parts of body, gods should be entirely devoid of hairs.

The dwellers of heaven should look like youths of sixteen years and they should be always having pleasant faces and smiling eyes.

They should be adorned with crowns, ear-rings, necklaces, ornament of upper arm (keyūra), auspicious strings and garlands. They should have long girdles reaching up to the ornaments on the feet. Similarly they should have sacred threads and ornaments of the head. O tiger among men! They should be adorned with beautiful lion cloth on the left reaching below the knee, but the right knee should be shown. Similarly the Muslin cloth on the upper part of the body of gods should be drawn beautifully. (6-11)

O Great King! Round the heads of the gods also a halo should be drawn. It should be in proportion to the heads and its colour should resemble the colour of the deity. (12)

In that case upward look, downward look and side-ward look should be discarded. Similarly too small, too big or depressed or angry or harsh eye should be discarded. (13)

(Because) O the best among Kings! It is said that upward look causes death and the downward look causes sorrow, the side-ward look causes the loss of wealth and the (too small) narrowed eyes cause death, (too big) widened and depressed eyes cause sorrow. A harsh look causes loss of wealth and the angry look increases danger. (14-15)

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O Perpetuator of the Yadu Race! The image should not have shrunken or inflated abdomen and they should not be made having wounds on the body. (16)

O descendant of the Yadus! It should not be bent down or too short or too big in proportion (but proportionate). It should not have rough colour or widened mouth. It should not have (disproportionate) under-sized or over-sized limbs of the body (They should be of prescribed measurement). (17)

An image having shrunk abdomen causes starvation and fear, one with an inflated abdomen causes death. Similarly a body with wounds also causes death and one that is too short destroys wealth, too long one creates sorrow and one with rough colours causes fear. (18-19)

The image whose face is wide open, destroys the whole of the family. A Halo in the east causes the loss of wealth, halo in the south causes death. A Halo in the west causes destruction of sons and a a halo in the north increases fear (So the halo should be behind and all round the head). (20)

The image which is short in proportion causes destruction and one exceeding the measurement ruins the country. It is said that a rough image causes death and an angry one destroys beauty. (21)

Even though invoked by the best of Brahmins the Gods never enter the images which are short of measurement and devoid of characteristic, only the demons, ghosts and hobgoblins always enter into them. Therefore great care should be taken to avoid shortness of measurements. (22-24)

An image possessed of all the characteristics is said to be excellent from every point of view. It increases the life-span, fame, wealth and crops. But if it is devoid of the characteristics it destroys wealth and crops. (25)

O King! Always the gods should be made beautiful and their gaits should be like that of the lion, the bull, the elephant and the swan. (26)

Blessed is the painting with all (Śāstric) characteristics. It brings good luck to the country, the (Maker) Painter and the King. Therefore an image with all the (Śāstric) characteristics should be properly made by all men with great care. (27)

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Thus ends chapter 38, entitled "The characteristics of the image (Pratimā)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 39

Mārkaṇḍeya said : There are nine positions of variegated colours, with auspicious forms and gestures. Please listen to all of them in due order. (1)

The first should be the straight position (Ṛjvāgata), the second, is the non-straight (Anṛju). Then is the (Sācikṛta Śarira) with a bent body and then comes the position with half eye (Ardha-Vilocana). After that comes the side view (Pārśvāgata), then comes cheeks turned position (Parāvṛtta). Then one derived from the back (Pṛṣṭhāgata), Parivṛtta and then completely bending (samānata).

In decoration (Bhūṣitė-painting) these positions having many varieties (main) are nine. O King! Now hear from me the nature of each of them and the way in which they come into existence. (2-4)

The pre-eminent position amongst those mentioned in the beginning has a beautiful body, nicely finished and distinct qualities of measurement. It is called Ṛju. It is finely drawn and shaded with ornamental display of light and shade. It faces the spectator. Very pure, charming and adorned by distinct lines and embellishments, the portion on the back should not have diminished limbs. In the Anṛju the front-view, face, chest and abdomen should also remain unfinished. Oh! Intelligent One! They become thinner towards the waist from thighs and also from the shoulders. Both the nostrils and lips are shortened by a fourth part of their width and other limbs are shortened by one third of their breadth. (5-8)

That which looks charming due to curved posture and which is well rounded, tender as well as slender in all the four parts is called bent. It is Sācikṛta. (9-10)

In that half of the eye, eye-brow and the forehead and the nose are shown. Half the eye which remains after division is suppressed by artistic means; and the eyebrow is also artistically suppressed and painted with gentle lines. The face is neither straight nor in anger, neither black nor shady. (11-12)

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O King! The next position is called, Ardhavilocana. There one eye in the face is shown in full and half of the eyebrow is suppressed. The forehead and one eyebrow are seen, half portion of the temples is seen and half is not shown. (13-14)

Half of the throat-line and only one Yava of the chin are shown. Half front position of the chest is hidden. Only one Aṅgula size of the navel is seen. Moreover, three fourth (half and half of that half) portion of the waist and other parts are depicted. Due to these reasons and others it is known as Adhyardhākṣa (or one showing half-eye). (15-16)

The same is optionally called "Chāyāgatam" (coming out of the shade or whose one portion is hidden), because in that only the right or only the left side is seen. Remaining parts of the limbs and the movements of the parts are hidden, as in this case one eye, one eye-brow, lower lip and forehead. (17-18)

The one ear and the half of the chin and the hair should possess grace, sweetness and other qualities and measurement.

It is also called Pārśvāgata (derived from the side). It should be called Bhittika (painting on the walls). (19)

The position in which limbs are not very sharply drawn is said Gaṇḍa-Parāvṛtta-turned back by the cheek. It has appropriate measurement in the proper place. It has got Kṣaya called 'dark' in forehead, cheek and arm and also in chest, waist and other hidden parts. They are darkened improper parts after knowing the Dvikala. They are artistically made slender and look tender. (20-22)

The picture and wall paintings which show the bodily frame attractive towards the back, are called Pṛṣṭhāgata-derived from the back, as it is in the case of muscles and joints like those of Sarvajña, with raised eyebrow. In that, the corner of the eye, cheeks and the chest are slightly shown. It is well lighted, well-balanced and attracting the eyes. (23-25)

O King! A figure, whose upper part of the body is turning back and only half is seen on account of the reversed position with a face tainted by envy, is called Parivṛtta-turned round; because there is Parivṛtti or turning back in it. In it the upper and lower portions of the body are slightly lost in the shade, while half of the body is like that of a rustic, whose middle part is pleasing to the eyes and properly hidden. It upholds the work. (26-28)

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The position is called Samānata-thoroughly bending. In that, buttocks are completely drawn, the soles of the feet are joined, half of the body is faintly seen from the above, two entire soles are shown and lower part of the toes beaùtiful on all sides, are well finished and not terrible looking. The arms are visible, the head and trunk are well joined and bent down towards legs. (29-31)

All these nine positions should be drawn with care and according to the Māna (measurement) etc. These nine positions are seen in all conditions. There is none beside and superior to these. I have continuously moved around the world, inhabited by creatures movable and immovable, have narrated the entire group of three Kṣaya (decrease), Vṛddhi (increase) and Pramāṇa (proportionate measurement).

They are of two kinds : Citra (simple) and Vicitra (variegated).

The latter is again of three kinds according to the good result obtained by proportionate measure, whether it be Uttama (full), Madhyama (middle one) and Adhama (small). (31-37)

Now I shall relate to you the rules pertaining to Kṣaya and Vṛddhi (light and shade or increase and decrease). (38)

These Kṣaya and Vṛddhi are not known to the painters by name or other compounds, but these Vṛddhi and Kṣaya of many parts of limbs are illustrated in thirteen varieties; seen from many places : from the back (? Pṛṣṭhāgata), from the front (Ṛjvāgata), half and half (Ardhārdha), quarter middle (Madhyārdha), bent-face (Sācīkṛta-mukha), bent (Nata), turned back by the cheek (Gaṇḍaparāvṛtta) and derived from the back (Pṛṣṭhāgata). The other (five) places which should be known are derived from the side (Pārśvāgata) painted as if going upwards (Ullepa), moving (Calita), with the face upwards (Uttāna) and turned round (Valita). Thus they are in all thirteen places. (39-42)

O King! All these should be learnt by name and place. Here the positions of the feet show a series of motions like Pratyāliḍha (left knee advanced and the right knee retracted), Vaiśākha (feet a span apart). Again the legs are straight (Sama) or half-straight (Ardha-Sama), standing (Susthitāni) and moving (Calāni). The positions of straight and non-straight legs should be of two kinds. (43-44)

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The position, in which the legs stand in the traditional way, is called Samapada (straight-leg). The second is Maṇḍala (in circular motion). In other positions, one leg is straight, varied and moving. The legs of the bowmen are in these positions of Vaiśākha (a span apart), Ālīḍha (the right knee advanced and the left leg retracted) and Pratyālīḍha (the left knee advanced and the right leg retracted). (45-46)

The legs of men with sword and shield have uneven and curved motion. Similar to the course of cow's urine, going alternately to the one and the other side zigzagging, moving to and fro. The persons carrying a pike (Śakti), a spear (Tomara) a stone javelin (Pāṣāṇa), a sting (Bhindipāla) and other weapons walk with difficulty and with one leg in Ālīḍha position, persons who carry a disc (Cakra), a spear (Śūla) a club (Gadā) and a steel Javelin walk in a gallop-posture. (47-48)

Sometimes, the running away of s stout man is depicted thus : one leg is in the straight position, the other leg is in such a position that the graceful body and the neck is pushed forward. (49)

A learned painter should draw a female figure thus : one foot is calmly advanced and the big hips are flurried due to the amorous sports. (50)

If the figure is devoid of Pramāṇa (disproportionate measurement), it will suffer through the force of time and sentiment (Kālasya Bhāvasya balāt). Considering this by one's own intelligence, a painter should adopt a proportion in respect of Kṣ aya and Vṛddhi. (51)

Thus ends chapter 39, entitled " Kṣaya and Vṛddhi in Citra-Sūtra", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 40

Mārkaṇḍeya said : Three kinds of brick-powder should be mixed with one third part of the clay. Then having mixed saffron (Kusumbha) with oil, one should mix equal part of (Guggula) gum resin, bees' wax, liquorice, mudga and molasses with it. One third part of burnt lime-stone powder should be added therein. Then it should be mixed with double the pulp of Bilva-fruit and put in a touch-stone mortar (Khala) for pounding. Then an intelligent

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painter should add equal portion of sand to it. Thereafter it should be drenched with a little rice gruel water. The whole of this mixture should be put aside for a month only to dry up. (1-4)

When the moisture goes away in a month, a skilful artist should carefully take the dried yet damp paste and apply it to the wall with careful consideration. The coating should be plain, even and well distributed. It should not be too thick or too thin. (5-6)

When the wall (thus plastered) dries up, if that coating is not well done, it should be carefully smoothened by coatings of the paste made of clay mixed with the juice of the Sarja in it and with oil. The wall should be further smoothened down by the anointing (collyrium) constant sprinkling of milk and by careful polish. O King! When the wall is promptly dried up, the painting is never destroyed even at the end of one hundred years. (7-9)

In this way, on the various jewelled floors (lit. surfaces having crystal-like brightness), different figures should be painted with two-fold colours. (10)

When the wall is dried, rough and of good quality, on an auspicious day an artist who loves his master, should put on a white dress, restrain himself and should worship the Brahmins, other experts in Painting and the elders according to the precedence, utter swasti, face towards the east, think of god and begin the painting-work.

Then the learned painter should draw outlines, with unoozing white and black brushes, in due order. After drawing one should fix them on the measured place and then proper colours should be filled in. The dark or whitish faces of the figures should be painted accordingly. O King! I have described their characteristics in detail. (11-15)

O the best of Kings! Primary colours are said to be five: white, yellow, myrobalan (Vilomata), black and blue. Intermediate colours are said to be a hundred fold. The painter should mix the primary colours according to his own imagination and intelligence and make hundreds or thousands of colours. (16-17)

When blue is mixed with yellow in abundance, it is called Palāśa. It is pure, mixed with white or with predominance of blue. (18)

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One or more of the shades are used according to the painting. It is of three types : with white predominating, with very little of white or both in equal parts. (19)

O King! From that one, many shades of auspicious colours such as the yellowish, green sprouts of Dūrvā, green like wood apple (Kapittha) and the dark colour of Kidney-beans or a sea-bird (Mudga śyāma) should be painted.

When the blue is mixed with very light whitish yellow, more, less or in equal proportions of each other, then it becomes different types of colours. From them becomes the colour of blue lotus or the colour of the fine shade of the Māśa (bean). (20-22)

By proper selection and distribution of colours paintings are made beautiful.

The painting having reddish colour like red lotus looks beautiful when painted with white lac (Lākṣā) and covered by a coating of lac and resin. The painting is done with many other different shades of colours also. (23-24)

O King! The materials of the colour are : gold, silver, copper, mica, deep coloured brass, red lead (Sindūra), tin, yellow, orpiment (Haritāla), Lime (sudhā), lac, Vermilion (Hingulaka). O the best of men! There are indigo (Nīla) and many other substances in each and every country. O great king, they should be prepared with an astringent. A fluid should be made by iron leaves (Loha-Patra) (if we take Loha-patra or an iron pan). A mica defile placed in iron should serve as a distiller. In this way iron becomes suitable for painting. (25-28)

A mica defile placed in iron should serve as a distiller. In this way iron becomes suitable for painting. In the (work called) Surasendraja bhūmija a decoction of hides and Bakula are said to be a distiller of mica. In all the colours the exudation of the Sindūra is desirable. The painting, drawn with a magnificent hairy brush (lit. tail), on a canvas dipped in the juice of the best Dūrvā cannot fade away but remains intact for many years, though washed by water. (29-30)

Thus ends chapter 40, entitled "The Multitude of Colours", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 41

Mārkaṇḍeya said : Painting is said to be of four kinds : Satya (True to life), Vaiṇika, Nāgara and Miśra-mixed. Now I tell you about their characteristics. (1)

The painting which is like the natural world by things and which is tall, proportionate and tenderly drawn on a nice back-ground, is called Satya-true to life. (2)

The painting which is drawn on a square canvas and which is nicely finished according to the strict proportion, which is not very long or phlegmatic in figure, is called Vaiṇika. (3)

The painting which is round, with firm and well developed limbs and scanty garlands and ornaments, should be known as Nāgara. (4)

O the best among the men! Due to the mixture of the three categories Miśra gets its name.

Methods of producing light and shade are said to be of three kinds : Crossing lines in the form of leaves (Patraja), by stumping (Airika) and by dots (Binduja). (5)

The first method of shading is called Patraja because they (lines) are in the shape of leaves. The Airika is called so, because it is very fine. The Binduja gets its name from the non-flowing of the brush. (6-7)

If the human figure is painted with very big cheeks, very big lips or very big eyes and unrestrained movements and actions, they are well-known as the defects of the picture (citra). (8)

Spaciousness of back-ground (Bhūlamba), in proportion to the position (sthāna), sweetness, variety and similarity with nature and minute execution are said to be the good qualities of the citra. (9)

O the best among the men! The lines (Rekhā), shades (vartanā), decoration (bhūṣaṇa) and the colour (varṇa) should be known as decorative. (10)

The masters praise the Rekhās (delineation) and the intelligent persons praise (the display of) lights and shades (vartanā), women like the display of ornaments (bhūṣaṇa) and the rest of the people like richness of colours (varṇa). (11)

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Considering that, great care should be taken in the work of painting (citra), so that, O the best of men! it may capture the minds of all persons. (12)

Bad seat, bad conduct, thirst and inattentiveness are said to be the root causes of destroying the painting. (13)

In the work of painting, the ground (Bhūmi) should be well chosen, well covered, very delightful, pleasant in every direction and its surface should be well coated and should be free from insects. (14)

When a learned artist paints with golden colour with charming and very clear lines and the garments according to the particular country and if it is not devoid of the beauty of the proportionate measurement, the painting becomes very beautiful. (15)

Thus ends chapter 41, entitled "The Lines and Shades (Raṅga-Vartanā)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 42

Mārkaṇḍeya said : In painting, the Kings should be depicted just like gods, but the hair on the body, (moustache, beard etc.) should be drawn one by one. (1)

O Kings! Sages, Gandharvas, Daityās, Dānavās, Ministers, Brahmins, Astrologers and family priests (Purohit) should have the body-size of a Bhadra (nobleman). Sages should be drawn, adorned with long tresses of hair clustered on the top of their head (Jaṭājūṭa-śobhitā). They should have black antelope-skin as upper garment and they should be emaciated yet full of splendour.

O great King! The gods as well as Gandharvas should be done without crowns but they should be adorned with crests. Similarly the Brahmins should be represented with white garments and emitting divine (Brahma) effulgence. (2-5)

O King! The ministers, the astrologers and the family priests should be painted with all the ornaments but not with gaudy decorations. They should not have crowns, but they should be made to wear turbans. (6-7)

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The Daityas and Dānavas should have frowning faces and round eyes. O King! Their mouths and eye-brows very terrible and their dress should be painted gaudy. (8)

O King! The Vidyādharās should be of the size of a Bhadra. They should be painted with wives and wearing the ornaments and garlands. They should be shown either in the sky or on the earth and with swords in their hands. (9-10)

The Kinnaras, Nāgas and Rākṣasas should be of the size of a Mālavya. O King! Yakṣās should have the size of a Rucaka. And the minister and man should be painted having the size of a Śaśaka (type of man). (11)

The Piśācas, dwarfs, hunch-backed, Pramathās and (king) enjoying the earth should be represented with the rules of proportion and in accordance with the rules of Rūpa (the form). It is said that their females should be according to their (males) form and measurements. (12-13)

Kinnaras are said to be of two kinds, some are with human faces and horse-bodies and others are said to be with horse-faces and human bodies. Those with horse-faces should be lustrous and decorated with all (types of) ornaments. They should be engaged in singing and playing upon musical instruments.

The Rākṣasas should look terrible with their hair erect and eyes deformed. (14-15)

The Nāgas should be painted in such a way that they have the shape of gods, but they should be adorned with snake hoods.

The Yakṣas are said to be decorated with ornaments. I have already told you about them. (16)

There is no special measurements for the Pramathās among gods. Similarly the Piśācas should be drawn regardless of proportions. (17)

O great king! Similarly the groups of gods should be painted having the faces of various creatures. They should wear various kinds of dresses and carry various weapons. They should be engaged in various sports and various activities. But the gaṇas of Viṣṇu should have the same outward appearance. (18-19)

But out of them four divisions should be made. The auspicious gaṇas of Vāsudeva should be drawn similar to Vāsudeva. The

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gaṇas of Saṁkarṣaṇa, Pradyumna and Aniruddha should be made similar to each of them. It is said that they carry the weapons of Saṁkarṣaṇa, etc., and have their power. They should be as dark as the petals of blue-lotus, as white as the moon and have the colour of the Marakata gem and the lustre of vermilion (Sindūra). (20-22)

Similarly the women and prostitutes should have the size of a Rucaka. As permitted in Śṛṅgāra-erotic feeling the dress of the prostitutes should be gaudy (Uddhata). Women of good family should be made bashful and of the size of a Mālavya. Their dresses and ornaments should not be showy. (23-24)

O the best of men! The wives of the Daityas, Dānavas, Yakṣas and Rākṣasas should be made beautiful. But O king their mothers should be similar to their appearances. (25-26)

The wives of Piśācas should be made to have the appearance of the Piśācas.

The widows should have grey hair, white clothes and devoid of all ornaments. And the hunch backed, dwarfish and old women should be represented in their natural form. (27-28)

In the retinue of royal ladies, the chamberlain (Kañcukī) should be an old man.

The Vaiśya should be of the size of a Rucaka. (29)

Similarly the Śūdra should be of the size of a Śaśaka. O King! Their dresses should be according to their caste. The wives of the Daityas, etc., should be painted with attendant women. (30)

One who knows painting should paint the commander-in-chief (senāpati) having a big head, broad chest, prominent nose, prominent chin, massive shoulders, hands and neck. He must be proud and largely built. He should have a forehead with three wrinkles, a strong waist and a glance like that of an eagle. (31-33)

O great king! The soldiers should be generally painted with frowns on their faces and powerful. The warriors should be represented with a somewhat short uniform. They should have arrogant looks. The foot soldiers (Padātayas) should be painted with raised weapons. The bodies of the sword men and shieldmen should be of Karṇāṭaka type. The best archers and bowmen should be painted with uncovered thighs. Their dress should not be very

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short and they should be wearing shoes. The elephants, horses, etc., should have their own characteristics.(34-36)

Elephant-riders should have dark complexion. Their hair should be tied in a knot and they wear ornaments. (37)

The uniform of the cavalry should be of the northern type. The Bards (Bandinas) should have arrogant dress. On their neck veins should be shown. Their looks should be turned upwards. (38)

Heralds (Āhvānakās) should be painted (in tawny colour) and with squint-eyed. They should slightly resemble the Dānavas and generally they carry staffs in their hands. In a fight one should not represent the fighting pairs as the squint-eyed and tawny. (39-40)

The door-keeper (Pratīhāra) has a staff in his hand and a sword hanging from his side. He is appreciated when his dress is neither too arrogant nor too simple. (41)

Merchants should be painted with their heads covered on all sides with turbans. O the best of men! The singers, the dancers and the musicians who can play upon musical instruments should be painted with splendid dress. (42)

The best and the most respectable citizens of the city and country should be painted almost grey haired and adorned with ornaments suitable to their rank. They should be wearing white garments, stooping forward, ready to help others and with a mien calm by nature. (43-44)

Artisans should be painted eager in the pursuit of their own crafts. (45)

The wrestlers should be painted, having broad shoulders, mascular limbs, thick neck, head and lips, with closely cropped hair. They must be hot-tempered and arrogant. (46)

O king! Bulls, lions and other animals should be drawn in appropriate surroundings, as they are seen in nature.

I have thus described the appearance of objects which are not usually seen. Things which are seen by all should be painted as they are all particularly seen in nature, because in the painting mainly the likeness is admired. (47-48)

O the best among men! Men should be painted according to their country, their colour, dress and their appearance should be depicted by intelligence. (49)

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O king! One should carefully and intelligently ascertain the country, employment and the place of the man and accordingly the seat, bed, the vehicles and the dress should be depicted. (50)

Rivers should be depicted in human form and with their conveyances (Vāhanas). In their hands there should be full pitchers and their knees should be bent. (51)

O the best of all men! The peaks of the mountain should be shown on the head (of the personification). Similarly the beautiful land of the islands should have hands and O king! The mountains should have hands in the form of peaks. O the best of men! The oceans should be depicted having the jewel-vessels in their hands. In the place of halo of the seas, water should be painted and the signs of weapons should be shown on their heads. (52-54)

For representing a reservoir of water a pitcher should be shown and to depict a conch-shell should be drawn. And the king of kings! A lotus should be painted for a lotus and for all other things the representation should be made in accordance with their nature. Every part of the painting should agree with the general treatment of the whole object. For the divine beings the distinctive marks should be the rosary and the book. (55-56)

Hereafter I shall speak about the appearance of things actually seen. A learned artist should depict the sky without any special colour and full of birds. (57)

O king! Similarly the sky should be depicted adorned with stars and the land should be painted with forest-regions with their distinguishing traits.

O best of the kings, similarly the mountain should be depicted with a group of rocks, peaks, metals, trees, streams and snakes. (58-59)

Similarly the forest should be painted with various trees, birds and beasts of prey.

O king, a learned artist should depict water, with innumerable fish and tortoises, by lotus-eyed aquatic animals and with other qualities natural to water. (60)

A learned painter should show a city by various temples of gods, palaces, markets, houses and beautiful royal roads. A village should be intelligently shown by a collection of residences with gardens. (61-62)

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All the fortresses should be shown as placed on good ground with battlements, ramparts, high mountains and entrances in their enclosures. Market places should be depicted containing the articles of merchandise. The drinking places should be shown full of men engaged in drinking. And the men engaged in gambling should be represented devoid of upper garments. The winners should be shown joyful and the losers full of grief. (63-65)

The battle-field should be depicted containing four divisions of army (elephant corps, cavalry, chariot corps and infantry), with soldiers engaged in fighting, strewn with the limbs of dead persons and besmeared with blood. (66)

O king! The burning ground (śmaśāna) should be shown with funeral piles (Citā) and dead bodies. A road should be shown with caravans of camels and other animals carrying burdens. (67)

The night should be shown, with the moon, planets and stars, with approaching thieves and men in fast sleep and the others engaged in the worldly things. (68)

In the first part of the night (Abhisārikā) the woman going to meet her lover should be shown. The dawn is to be shown by the rising sun, dim lamps and crying cocks or sometimes by the people eager to begin their work so also a monkey. The evening (Sandhyā) should be depicted by red glow and by Brahmins engaged in their daily rituals. (69-70)

The darkness should be shown by men moving with the touch of the hands. The moon-light should be shown by the moon and the blooming of Kumuda (night) lotus. A step-well should be shown with full of flower-dust and covered with heaps of leaves. The rain should be shown as pouring and men well covered. (71-72)

The sun-shine should be depicted by the creatures suffering from heat. The spring-season (Vasanta) should be exhibited by blooming vernal trees, cuckoos, the swarming bees in abundance and the merry men and women.

Similarly the summer should be shown by men tired, with deer seeking the shade of trees, with buffaloes smeared with mud and with dried up ponds.

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Rainy seasons should be exhibited by the clouds lowered down by the water-load and made adorned by the rainbow, flashes of lightning, the birds hiding in the trees and lions and tigers sheltered in caves. (73-76)

The autumn (śarada) should be depicted by drawing the earth covered with the trees full of fruits and ripe cornfields and with the water-ponds full of swans and lotuses. (77)

A learned (painter) should paint the dewy season (Hemanta) with the horizon full of frost, the earth lopped of the crops and the ground covered by dew-drops. (78)

A learned painter should paint the winter (śiśira) with the directions covered with hoary-frost, with shivering men and delighted crows and elephants. (79)

O king! After observing the world, one should indicate the seasons by means of flowers and fruits of trees and by means of ruts of animals. (80)

Sentiments and expressions should be represented as already spoken of. Here in painting an artist should suitably employ what was said in dancing. (81)

A painting in which an object is devoid of shading (Vartanā) is called mediocre (Madhyama). A picture which is shaded in some parts and not shaded in other parts is bad (Adhama). A picture which is shaded all over is the best (Uttama). The painting in which everything is drawn in acceptable form, in its proper position, in its proper time and age, becomes excellent. Otherwise it is contrary to it. (82-83)

A painting drawn with care, pleasing to the eye, thought out with supreme intelligence and remarkable by its execution, beauty, charm, taste and such other qualities, yields the desired pleasure. (84)

Thus ends chapter 42, entitled "The Form of Painting (Rūpa Nirmāṇa)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 43

Mārkaṇḍeya said : The sentiments represented in painting (Citra-Rasās) are said to be nine : Śṛṅgāra (erotic), Hāsya

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(humorous), Karuṇa (pathetic), Vīra (heroic), Raudra (furious), Bhayānaka (fearful), Bībhatsa (disgusting), Adbhuta (causing wonder) and Śānta (peaceful). (1)

That which is full of beauty on account of splendour, sweetness and nicety of the lines of form, dress and ornaments according to the taste of the learned causes Śṛṅgāra Rasa. (2)

That which is hunch-backed, dwarfish or somewhat deformed in appearance or with unnecessarily contracted hands, creates the humour (Hāsya Rasa). (3)

In Karuṇa Rasa (Pathetic sentiment) a painter should depict begging, separation, desertion sale, calamity, compassion, etc. (4)

Harshness, passion, anger, poisoning food for killing befit the occasion when they give rise to Raudra Rasa, in which there should be flashing weapons and bright ornaments.(5)

Display of prowess, etc., arising out of an oath, combined with a look of nobleness, with a smile or raised eyebrows give rise to Vīra-Rasa (heroic sentiment). (6)

Wicked, dreadful looking and almost mad, vindictiveness, bent on killing-these should be used to give rise to Bhayānaka Rasa (fearful sentiment) in painting. (7)

The painting which depicts a terrible scene of execution, looking loathsome due to the representation of cremation ground (Śmaśāna), becomes the best painting to give rise to Bībhatsa Rasa (loathsome sentiment). (8)

When a picture shows thought and a slight horripilation and the submissive face of Tārkṣya (an owl) and other (similar figures), it indicates Adbhuta Rasa (sentiment of wonder). (9)

Whichever picture depicts the benign appearance, meditation, yogic postures and sitting of many ascetic people, gives rise to Śānta Rasa (the sentiment of peace). (10)

Pictures at home should depict Śṛṅgāra, Hāsya and Śānta rasas. The rest should never be used in the house of anyone. (11)

In the temples of gods and the palace of kings all the sentiments should be taken resort to. But they should not be used in the residential quarters (Vāsa-Gṛha) of the rulers. In the assembly houses of the king's palaces all the sentiments should be used, except the assembly hall of the kings and the temples of

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gods; in the houses inauspicious and disgusting scenes like battle, cremation ground, sorrow due to dead and pity due to miserables and ugly things should never be shown. Similarly O King! The bulls with Nidhi horns and the elephants with Nidhi trunk, (Nine) Nidhis, the sea, Vidyādharas, sages, Garuḍa, Hanumāna and others which are celebrated as auspicious in the world, should always be painted in the residence of men. (12-16)

But O king! Painting-work should not be done by himself in his own house.

Weakness, thickness of lines, want of articulation and the improper juxtaposition of colours are said to be the defects of painting. (17-18)

Proper position, proportion, spacing, gracefulness, articulation, resemblance, decrease and increase are said to be eight good qualities of painting. (19)

Painting which has not proper position, which is devoid of appropriate Rasa and which is empty to look at, hazy with darkness and devoid of life-essence (Cetanā) is not called praiseworthy. (20)

O King! The picture which seems as if dancing by its posture or appears to be frightened, laughing or graceful, appears to be as if living. (21)

The picture which is as if breathing, is endowed with good qualities.

In an auspicious painting, the pictures depicting defective limbs, darkness, emptiness, overwhelmed with fear of diseases and covered all over with hair should be avoided. (22)

An intelligent painter should paint what looks probable, but never depict what transcends it.

O King! A painting drawn by the skilled, the righteous and well-versed persons in the Śāstras brings on prosperity and removes adversity very soon. (23-24)

It removes and curbs anxiety, increases good future, causes unequalled and pure delight, destroys the evils of bad dreams and pleases the household deity. The place where a picture is firmly placed does not look empty. (25-26)

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He who paints a picture giving Dharma (religion), Artha (money), Kāma (desires) and auspicious things, not adorned but large ears, pierced with a stud is considered to be a great painter.

He who paints waves, flames, smoke and streamers fluttering in the air, according to the movement of the wind should be considered a great painter. (28)

He who paints sleeping persons having life-movements and the dead devoid of life-movement and one portion of the body lower than the other, is a real painter. (29)

In painting one should carefully avoid placing one figure in front of the other. In all the cases regular succession is praiseworthy. (30)

O King! The rules regarding the painting should also be applied to carving in gold, silver, copper and other metals. The image-making from stone, wood and iron should be done in the way it is shown in the painting. (31-32)

Clay modelling should be done in that way. It is said to be of two kinds : Ghana (solid) and Suśira (hollow). (33)

The Ghana are always made of iron, stone, wood and clay. The Suśira (hollow) should be made from skin, wood and iron. (34)

In hollow, a thick super-imposition of clay has to be given to the skin and the painting should be executed on it, as on a canvas..

O king! It is impossible to describe them in full in hundreds of years so I have told you about it in short. (36)

O King! Whatever has not been said here, should be inferred from dancing. O lord of the earth! Whatever is not told in dancing is to be taken from citra. (37)

The painting is the best of all arts. It gives Dharma, Kāma, Artha and Mokṣa. The house in which the painting is placed, there is the best kind of auspiciousness. (38)

As Sumeru is the best of all mountains, as Garuḍa is the chief of all birds, as the king is the best of all men, so the painting (art) is the best of all arts. (39)

Thus ends chapter 43, entitled "The telling of Bhāvas of Śṛṅgāra etc.", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Here ends Citra Sūtram.

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Chapter 44

Vajra said : O sinless one! Ḳindly tell me how to make the image of a deity, so that the image made according to the Śāstra may always be near. (1)

Mārkaṇḍeya said : O king! Listen to me while I tell you about the making the image of a deity. In the beginning I shall tell you about the auspicious characteristics of Trimūrti, the image of Viṣ ṇu having immeasurable powers.

His Brāhmī form that brings everything into existence is Rājasī. His Vaiṣṇavī form sustaining the universe should be known to be Sāttvikī. And the Raudrī form causing the destruction of the universe, should be known as Tāmasī. (2-4)

A learned image-maker should make Brahmā having four pleasant faces, sitting on a lotus-seat, clad in a black antelope skin, capable of being easily satisfied, wearing matted hair, having four arms and sitting on a chariot of seven swans. On his left hand palm another (right) hand should be placed and in his right hand there should be an auspicious rosary. He should be wearing all the ornaments and in his another hand there should be a water-pot (Kamaṇḍalu). O King! He must possess all śāstric characteristics (Lakṣaṇa) and has tranquil-looking image. His half closed meditating eyes should look like the end of the lotus petal. Such a deity should be made in the form of a painting (Citra) or an idol (Pustakarma). (5-8)

One should make Viṣṇu, the god of gods, seated on Garuḍa. His bosom should be shining with Kaustubha (jewel). He must be wearing all ornaments and in colour he must be resembling the water-laden cloud and wearing divine yellow garments. (9-10)

Four faces should be made and the arms twice of that. The front face (east) is Saumya (Placid), the face on the right hand (south) side is Nārasiṁha (that of Man-lion), the face on the back (west) side is Kāpila and that on the left (north) is Varāha (that of the boar-incarnation).

He (Viṣṇu) wears a Vana-mālā (long garland of flowers). In his right hands there should be arrows, a rosary, a club and so forth and in the other hands there should be a shield (carma), a garment and a rainbow. (11-13)

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O knower of the religion! Now listen to the description of the image of Pināki̇naa (Śankara, the carrier of Pināka bow).

One should make Mahādeva, god of gods, seated on a bull. O the scion of the Yādava family! His five faces should be made. All of them should be placid (Saumya), but the face on the right side (South) should be fierce. He must be wearing the garland of skulls, huge and the destroyer of the universe. All the faces except the left side (Northern) one, should have three eyes. In his matted hair (Jaṭā-Kalāpa) there should be a big crescent moon. In the top of it the fifth face should be made. His sacred thread and the Vāsuki serpent should be made. God of gods Maheśvara should be made of ten-arms. O one having big arms! In his right hands there should be a rosary, a trident, an arrow, a staff and a lotus. Similarly in the left hands of the god of gods, the trident-holder, citron, a bow, a mirror, a water-pot (Kamaṇḍalu) and the shield should be made. The colour of his body should resemble the rays of the moon. (14-20)

Thus I have told you about the images of Lord Janārdana having three forms. O King! Now I tell you about the nature of the lotus, on which the Arcanā (worship) should be done. (21)

Thus ends chapter 44, entitled "The making of Trimūrti", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 45

Mārkaṇḍeya said : The lotus, with beautiful filaments and only two hands in measurement should be made from gold, silver, copper or brass. O King! It should be divided into eight parts. The pericarp should be round and raised by one-eighth part and clinging to the petals. Round the pericarp, surcharged with round seeds, measuring a Yava only, fifty-two petals should be made. It should be made in width by the one sixteenth part (of two Hastas). The remaining part should be filled with eight very glossy petals. (1-4)

Then its installation should be made and on it gods should be worshipped. Brahmā should be worshipped there, Hari should be worshipped there. Rudra should be worshipped there and Śrī (Lakṣmī) should be worshipped there; Indra the lord of the world

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and the king of gods should be worshipped on it and the sun and the moon also should be worshipped there.

One should worship the god for whom the lotus was intended and installed, no other god should be worshipped (on the lotus). (5-8)

Thus I have told you about the form of the lotus. By the lotus, the whole of the earth is symbolised. On that gods should be worshipped, because when they are worshipped on it they give boons. (9)

Thus ends chapter 45, entitled "The Narration of the form of the lotus", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 46

Vajra said : You have said that the Supreme God (Puruṣa) is without Rūpa (form), Gandha (smell) and Rasa and yet destitute of Śabda (sound) and Sparśa (touch); so how can this form be made? (1)

Mārkaṇḍeya said : Prakṛti and Vikṛti came into existence through the form of the Supreme Soul. The form which is not seen is called Prakṛti.(2)

The form should be known as Vikṛti (transformation of Him). It is called the universe. Worship and meditation, etc., are possible only of the manifested form of the Supreme Being. (3)

The form of the Supreme deity, manifested by him, should be worshipped according to rites. With great difficulty, the living beings can apprehend the unmanifested form, so the Supreme Lord has exhibited that form by his own sweet will. And gods point out that form in His various manifestations. (4-5)

Due to that reason, the worship of the manifested form (of the Lord) is enjoined. That form is full of significance. I tell you about it, you listen. (6)

Due to the prominence of rajas the colour is reddish. So Brahmā, the best of the gods and greeted by all the living beings, should be known as resembling the tip of the lotus. (7)

Ṛgveda is his side face (Eastern direction), Yajurveda is the right hand side (Southern direction), Sāmaveda is on the back side

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(Western direction) and Atharvaveda is on the left hand side (Northern side). (8)

The Vedas should be known as faces and the four directions are the arms. The movable and the immovable (of) all worlds are the waters. (9)

Brahmā holds those (primeval) waters. So he has a Kamaṇḍalu (water-vessel) in his hand. The rosary in the hand of Brahmā indicate Kāla (the time). Kāla is called so, because he devours all the beings. (10)

All sacrifice is propagated by all white and non-white (Pious and impious) actions. Therefore the garment of the Lord, the hide of the black antelope is white and non-white. (11)

The seven regions are known as Bhūḥ, Bhuvaḥ, Svara, Mahaḥ, Jana, Tapa and Satya. These regions are the swans in the chariot of the great lord Brahmā. (12-13)

O the best of the kings! The pericarp of the lotus which grew from the navel of Viṣṇu should be known as Meru. (14)

O kings! Everywhere the steadiness is the result of meditation, hence Brahmā sits in that meditative position by means of his corporal lotus seat. (15)

One should think about the formless best destination of the Supreme Soul. For visualising the worlds he sits with eyes closed in meditation. (16)

O king! Similarly the vegetations, the cause of sustenance of the world should be known as the matted hair (Jaṭā) of Brahmā who is a great soul and who can go everywhere. (17)

All the places of Vidyā (learning) which illumine the worlds, should be known as the various ornaments of that great lord. (18)

This form of that incomparable one that pervades the whole world has been narrated to you. Thus the pre-eminent one of the world occupies the whole world, with his body. (19)

Thus ends chapter 46, entitled "The making of the form of Brahmā", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 47

Mārkaṇḍeya ṣaid : The universe is regarded as the Vikṛti (Transformation) of the Supreme Being. All transformation consists of Kṛṣṇa (black colour) and through that the worldly life is sustained. (1)

That lord, the creator of all creatures assumes the Kṛṣṇa form.

The wearing of all ornaments by Brahmā is applicable to Hari also. (2)

Hari sustains by his bosom Jñāna (knowledge) as the stainless Kaustubha (jewel).

O king! Vanamālā is said to be black (Kṛṣṇa), long and variegated, by which this whole universe, movable and immovable, is bound together. Avidyā, which supports this saṁsāra (worldly life) in his garment. (3-4)

Vidyā is pointed out as white and Ajñāna (non-learning) is said to be black. But this Ajñāna is said to be in the middle (of Vidyā and Avidyā). (5)

It is neither black nor white. Hence Vidyā is the best. The mind existing in all creatures, supports the intermediate space, which is like gold. The mind, which is in all creatures should be known as Garuḍa. Hence there is nothing which is more quick and powerful than the mind. (6-7)

O the knower of the religion! The four directions and same number of quarters are indicated as the eight arms of Viṣṇu the carrier of the bow named Śāraṅga. (8)

O descendant of Yadu! Strength, knowledge, sovereignty and energy are the four faces of the Lord of gods. (9)

Lord Vāsudeva, Lord Saṁkarṣaṇa, Pradyumna and Aniruddha are said to be the manifestations of the four attributes beginning with strength. (10)

Each of these great souls should have two hands and one face.

The sun and the moon should be known as the hands of Vāsudeva and the club and the plough as the hands of Saṁkarṣaṇa. O strong armed one! The bow and the arrow should be known as the hands of Pradyumna and an intelligent one should know that there are the shield and the sword in the hands of Aniruddha.

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The sun and the moon should be known as Puruṣa and Prakṛti. (11-13)

These two are the disc and the club in the hands of Vāsudeva. Know the plough to be the Time (Kāla) and the club to be the Death. With these two the fierce (Rudra) Saṁkarṣaṇa draws the movable and immovable universe. (14-15)

It is said that in the hands of Pradyumna is the Śāraṅga bow and arrow made of fire. O knower of religion! Sāṁkhya considers a bow as a Yoga. With them the yogis hit the supreme target, namely the object of contemplation. (15-16)

O one having massive hands! In the hands of Brahmā and Aniruddha there is the shield. It should be known as the covering of Ajñāna which is the cause of the universe. (17)

Variāgya (renunciation) is the Nandaka sword. The ascetics cut the bondage with it and take delight, so it is called Nandaka (giving delights). (18)

Thus I have narrated to you the form of that formless (Being who) covers all the universe. The Lord who is the pre-eminent of the universe, supports the entire world through this form. (19)

Thus ends chapter 47, entitled "The description of the form of Viṣṇu", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 48

Mārkaṇḍeya said : O strong-armed one! Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa are the four faces of Śiva and Īśāna should be known as the fifth face. (1)

The earth is said to be Sadyojāta, similarly water is said to be Vāmadeva. Light is Aghora, similarly the wind should be regarded as Tatpuruṣa. (2)

And the fifth face Īśāna on the top is the sky. Now I shall speak about the five faces of Śiva one by one. (3)

The front face (Eastern) of Lord Śaṁbhu should be known as Mahādeva. The three eyes of it are the moon, the sun and the fire.

The right hands side (Southern) terrible (Raudra) face is known as Bhairava. The (Western) face on the back is called Nandi-Vaktra. (4-5)

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The left hand side (Northern) face should be known as Umā-Vaktra, the face of Pārvatī and his fifth auspicious face should be known as Sadā-śiva. (6)

They all have three eyes except Vāmadeva who has only two eyes. The face of Mahādeva is the earth. Then is the Bhairava Mukha which is the light (Teja). (7)

The Nandi face is the wind and the Umā face is called water. O the delighter of Yadus! The Sadāśiva Mukha should be known as the sky. (8)

The directions and the quarters are his ten hands according to two hands per face. In the hands of Mahādeva there should be the rosary (Akṣamālā) and water-pot (Kamaṇḍalu). (9)

O Strong-armed one! In the hands of Sadāśiva face there should be the bow and arrow. The bow belonging to Maheśvara is called Pināka. (10)

O the destroyer of enemies! They are already described. In the hands of Bhairava there are the staff and the citron (Mātuluṅga). (11)

The staff in the hand signifies death similarly the citron in the hand O king! Symbolises all the atoms of all the seeds of the universe. (12)

It contains full of seeds lying in the hands of Bhairava. O delighter of Yadu! The shield and the trident should be known in the hands of Nandi. (13)

The nature and the significance of the shield and the trident are described by me before, in Dharma-Vyākaraṇa.

The unseen Triśūla-daṇḍa is manifested in the trident. O the best of kings! The three points should be known as Sattva, Rajas and Tamas. (14-15)

In the hands of Devī face (Umā-vaktra) form there should be mirror and the lotus. Pure knowledge is the mirror and renunciation is the lotus. (16)

The matted locks (Jaṭāḥ) of the great god Mahādeva are said to be Brāhmaṇas, the crescent moon on the head of Śaṁbhu represents (six kinds of) Aiśvaryas and the anger which destroys three worlds is called Vāsuki, the king of Nāgas. (17)

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The extensive and variegated thirst (Tṛṣṇā) for life is said to be tiger-skin and the bull is said to be Divine, Dharma having four feet. (18)

The non-existence (Abhāva) of this world is called Prakṛti. Prakṛti is all white hence Maheśvara is white. (19)

Thus I have narrated to you the form of that Formless Being who covers all the universe, that chief one in this world sustains the entire world, through this form. (20)

Thus ends chapter 48, entitled "The making of the Mahādeva Form", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 49

Vajra said : O unmoved one, tell me about the making of the image of Nāsatyas, because it is said that you know everything about the form of Nāsatyas. (1)

Mārkaṇḍeya said : The physicians of gods should be made in the company of gods. They should have two arms, the colour like that of the lotus-leaves and the garments like lotus-leaf. They should be wearing all kinds of ornaments and particularly their eyes should be beautiful. In their right hands divine medicinal plants should be placed and O the twice-born! In his left hands two books, worth seeing, should be shown, O descendant of Yadu, on the right side of the one and on the left side of the other a pair of women, beautiful and looking charming should be made. Their names are Rūpa-sampat and Ākṛti. (2-5)

Rūpa-sampat is said to be of the colour of the Madhūka flower and in this world Ākṛti is said to be like the reed-stalk. They should not be represented having a pot in their hands or wearing the garments as white as the moon. (6-7)

O Chief of the Yadu race, thus I have told you about the form of Nāsatyas. He who meditates or worships them on this earth becomes the destroyer of all (dangers, diseases) of men. (8)

Thus ends chapter 49, entitled "The making of the form of Nāsatyas", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 50

Vajra said : O the best of Bhṛgus! O the immovable! Tell me fully the process of making the images of Śakra (Indra), Kīnāśa (Yama), Varuṇa and Dhanada (Kubera), with the aim behind it. (1)

Mārkaṇḍeya said : Śakra, the king of gods, should be of white colour, seated on an elephant having four tusks. On his left lap Śacī guarded by him should be placed. (2)

He must have the golden complexion and should be wearing blue garments and adorned with all the ornaments. His eyes should be going obliquely to the forehead. (3)

Śakra should be made having four hands and Śacī having two hands. In the right two hands of Śakra there should be a lotus and the elephant goad. (4)

The left one should be placed behind Śacī and the other one holding Vajra (the thunder-bolt).

In the left hand of Śacī there should be the sprouts of Santāna tree (Santāna-mañjarī) and the right hand should be resting on the back of the king of gods. (5)

Brahmā himself has prescribed that he (Indra) should be wearing the ornaments and shall have four hands. The god of gods Śaṁbhu has said that he should have three eyes. (6-7)

He is of golden colour because he is the abode of all types of brilliance. It is said that his blue cloth is really the sky. (8)

The command that subdues all creatures is in the form of the elephant-goad in his hand. O the lord of the earth! The auspicious Maghavān, the prosperous chief of the god, in his hand holds a lotus, which is like the goddess of fortune (sitting on the lotus). It is said that the thunderbolt in the hand of Śakra is the anger which subdues the wicked. (9-10)

Vāsudeva is known as Śakra. So Śacī is regarded as Lakṣmī. And the sprouts of Santāna tree in her hand should be known as progeny. (11)

Airāvata is known as wealth and its tusks are said to be very powerful strength, the powers from divine agency, wise counsel, suzerainty and exertion. (12)

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O king! I have narrated to you this Śakra form of Vāsudeva, the king of gods.

Now I will tell you the form of Yama, who controls the happiness and the misery of men. (13)

Thus ends chapter 50, entitled "The making of the form of Śakra", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 51

Mārkaṇḍeya said : Yama should be represented sitting on a male buffalo (Mahiṣastha), resembling in colour the water-laden cloud, wearing a garment of heated gold and adorned by all ornaments. (1)

Dhūmorṇā (his wife) having the colour of blue lotus, should be placed on the left lap. She should be shown having two hands and Yama should be having four hands. (2)

In the right hand of Yama there should be a sceptre and a sword. On the top of the sceptre a face adorned with a row of flames should be made. (3)

One left hand should be on the back of Dhūmorṇā and the other hand should carry the shield. And the right hand of Dhūmorṇā should be on the back of Yama. (4)

In her left hand there should be a beautiful citron and on his right placed-looking Citragupta with two hands, wearing the dress befitting his form should be represented. In his right hand there should be a pen and in his left a leaf should be shown. (5-6)

On his left terrible-looking Kāla holding a noose should be made. Know Yama to be Saṁkarṣaṇa assuming a Tāmasī body, for the destruction of all the worlds to maintain the moral law. He is said to be of the colour of the petals of the blue-lotus, because he has a Tāmasī body. (7-8)

O destroyer of the enemies! His garment is celebrated through Vāsudeva. Brahmā has specified the four-handedness of that great god (Yama) and Brahmā has mentioned about the ornaments worn by Yama.

That loss of consciousness or death of human beings should be known as the male buffalo. (9-10)

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The unerring sceptre which Yama holds in his hand represents Death. Aniruddha has prescribed that he (Yama) should hold the sword and the shield. (11)

O delighter of Yadus, Dhūmorṇā should be known as Kāla-Rātri. Śūlī (Śiva) has enjoined that she should carry a citron. (12)

The soul in all the bodies is really pointed out as Citragupta. The leaf represents Dharma (religion) and Adharma (sins) and the pen writes them. (13)

The Kāla by his own form going with Yama is the destroyer of everything. The formidable noose in his hand is the inaccessible path of Yama. (14)

Vajra said : The form of Viṣṇu causing destruction is regarded as Saṁkarṣaṇa. That god was described by you as guard and having a body as white as the moon. (15)

Why has Yama causing destruction a black (Kṛṣṇa) form? O propagator of Bhṛgu race, remove this doubt of mine. (16)

Mārkaṇḍeya said : The Saṁkarṣaṇa form of Viṣṇu causing destruction is terrible (Rudra). At the end of a Kalpa, that form brings about the destruction of the worlds. (17)

O the knower of religion! When the world comes to an end, it goes into Prakṛti. That is why, one having the colour of Prakṛti brings about the destruction of the worlds. (18)

That (god) in the shape of Yama brings about the destruction of all creatures again and again, yet it never supports the combination of all creatures in Prakṛti. Then in that Vikāra (transformation) consisting pleasure and pain, he brings about the form and colour of the Vikāra and thereby it destroys the world. (19-20)

This form of Yama, which destroys the sins of all gods, is described to you. O great-souled one! Now I tell you, how to make the image of Varuṇa, the lord of waters. (21)

Thus ends chapter 51, entitled "The making of the image of Yama", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 52

Mārkaṇḍeya said : The lord of waters-Varuṇa should be made, sitting in a chariot with seven swans. He must be resembling the colour of glossy Vaidūrya gem and wearing white cloth.(1)

O King! That god with four hands has a slightly big belly, is adorned with the necklace of pearls and has all the ornaments. (2)

On the left hand side a flag with the emblem of Makara (crocodile) should be made and over his head there should be a very white Chatra (umbrella). O king! On the left lap his wife Gaurī with all beautiful limbs and with two hands should be made. In her left hand there should be a lotus and her right hand should be placed on the back of the god (Varuṇa). (3-4)

In the (two) right hands of god a lotus and a noose and in his (two) left hands a conch and a jewel-box should be placed. (5)

On his right hand side goddess Gaṅgā should be shown sitting on a crocodile and having a cāmara. She should be having hands like lotus and a beautiful face. She should be as white as the moon.

On his left Yamunā should be shown sitting on a tortoise and with cāmara (in hand). She should be placid and like a blue lotus in colour. She should have hands like the blue lotus. (7)

O king! As the colour of water is like that of Vaidūrya, Varuṇa assumes that colour to show favour to both of them. (8)

O the best of the twice-born! They are very white in their natural colour, so his garment is very white like them. (9)

Vajra said : How did you tell the true and untrue colour of the water? I am very eager, so I want to hear about it. (10)

Mārkaṇḍeya said : O delighter of Yadus! The untrue colour of waters is that of Vaidūrya but the colour of the sky reflected in them is seen like that. (11)

O King! The colour of the waters seen in the falling water-falls resembles moon-light. That is the colour in natural condition. (12)

Varuṇa the lord of waters is Pradyumna, the descendant of Vāsudeva. O the delighter of Yadus! His wife Gaurī should be known as Rati. (13)

O the lord of earth! The delightful lotus is her hand represents good luck, O strong-armed one! The lotus in the hand of Varuṇa represents the Dharma (religion). (14)

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Know the conch to be riches and the noose to be the bondage of Saṁsāra (worldly life) and the jewelled vessel in his hand should be known as the earth containing all jewels. (15)

The fame is the very white umbrella and the crocodile (Makara) the happiness. Brahmā has narrated the ornaments on his hands. (16)

O best of the best men! In this world seven seas are well known : the sea of salt, the sea of milk, the sea of ghee, the sea of sour-milk, the sea of rice-gruel, the sea of sugar-cane juice and the sea of liquor. They are the seven swans in the chariot of that high-souled one Varuṇa. (17-18)

O twice-born! Yamunā represents his shadow and Bhāgīrathī represents the success and the crocodile and the tortoise represent Virility and Time. (19)

The lotus in the hand of heavenly Gaṅgā and the blue lotus of Yamunā represent increasing prosperity. (20)

Thus I have narrated to you, the image of the lord of waters (Varuṇa), who carries the noose of head.

O the moon of the Yadu-race! Hereafter, I tell you about the image of the lord of riches (Kubera). (21)

Thus ends chapter 52, entitled "The making of the image of Varuṇa", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 53

Mārkaṇḍeya said : The wealth-giver Kubera should be made having the colour of a lotus-leaf and a man as his Vāhana (carrier). He must be having the colour of gold, all kinds of ornaments, a big belly, four hands and yellowish eyes, a dress of northerners and many necklaces resting on his belly. (1-2)

He must have two large teeth in his mouth and a moustache-beard on his face. On his head, the crown crushing the enemies should be made inclined towards the left. (3)

On his left lap boon-giver Ṛddhi devī should be placed. She must have two hands out of which the right hand should rest on the back of the god. (4)

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O the destroyer of the enemies! His left hand should be made holding a jewelled vessel. In the two right hands of Kubera a mace and a Śakti (spear) should be made. (5)

There should be a flag having the emblem of a lion and a palanquin near the feet. His treasure-boxes should be made in the form of conch and lotus, filled with treasure. (6)

His face is inclined side-ways between the conch and the lotus. You should know the lord of riches (Kubera) as Aniruddha. (7)

Brahmā has prescribed the decoration and ornaments (on his body). The wealth well-known as gold is the chief of all riches. (8)

Through his favour one wears cloth like gold.

His Śakti (spear) is traditionally said to be the power and the mace stands for polity (Daṇḍa nīti). (9)

Ṛddhi is said to be the worldly life. Its nature should be known. The jewelled vessel in her hand is said to be the receptacle of good qualities. (10)

Know that the man is the kingdom, over which the god always rules. By the nature the conch and the lotus should be known as treasures. From them wealth flows perpetually. (11)

The flag marked of a lion should be known as desire. O dear one! The two large teeth represent the punishment and reward of that great-souled god. (12-13)

O king! This is the description of Kubera, the king of Yakṣas, residing in the forest named Ananta-Daṁṣṭra in Yakṣanada (the river of Yakṣas).

O one with wide and red eyes! Tell me now what I shall tell you the next. (14)

Thus ends chapter 53, entitled "The making of the image of Vaiśravaṇa (Kubera)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 54

Vajra said : O descendant of Bhṛgu! I wish to hear about the making of the image of Suparṇa (Garuḍa), Tāla Makara, Mṛga and the Marutas. (1)

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Mārkaṇḍeya said : Tārkṣya (Garuḍa) should be made, resembling the emerald (Mārakata) and having the nose in the shape of an owl (Kauśika). He should have four hands, round eyes and face and the thighs and legs like those of a vulture. He must be adorned with two wings and shining due to lustre, but devoid of feathers. (2-3)

In his two hands an umbrella and a full pitcher should be given and the (remaining) two hands should be folded (forming an Añjalī). (4)

But when the Lord (Viṣṇu) is on the back, the two hands should not carry the umbrella and the pitcher, but they should be made to support the feet of the Lord. (5)

He should have a slightly big belly adorned by all the ornaments.

Tāla should be made having the shape of a palm fan. Makara should have the shape of Makara (alligator) on the top of it Acyuta like a Mṛga (? a star). (6)

Mind, world, love and work in succession are traditionally said to be Vāsudeva, Acyuta, strong-armed Pradyumna and Aniruddha respectively. (7-8)

Tārkṣya (Garuḍa) and Makara with Tāla should be worshipped as they belong to Viṣṇu (the lord of gods), Yama and Varuṇa (the lord of water). This world, learned have enjoined them for Agni, Sun, the lord of water (Varuṇa) and the lord of birds (Garuḍa). (9)

Thus ends chapter 54, entitled "The making of the image of Viṣṇu-dhvaja-the banner of Viṣṇu", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 55

Vajra said : O the knower of Dharma! Kindly tell me about the making of the images of Śiva, Agni, Nirṛti and Vāyu, because in it I have a great doubt. (1)

Mārkaṇḍeya said : Śiva should be made having four hands. The left of his body should form Pārvatī. In his two right hands there should be a rosary and a trident. (2)

O the delighter of Yadu! In his two left hands a mirror and a blue lotus should be shown. O one with great luck! Śaṁbhu should

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be with one face and two eyes; and adorned by all ornaments. The left part of the body is in the form of his beloved Pārvatī. O one with strong arms! It signifies that Prakṛti is not separated from Puruṣa. (3-4)

That is why he is well-known as Gaurī śarva and worshipped by all men. The cause of trident etc., is already explained to you by me. (5)

I have described to you this form of Īśāna. Now hear the description of the image of Agni, which is always Dharma, for which the Vedās became current in this world and which is the mouth of all gods and demons. (6)

Thus ends chapter 55, entitled "The making of the image of Gaurīśvara", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 56

Mārkaṇḍeya said : One should make Vahni (fire-god), red, having matted locks (Jaṭā-dhara) and wearing the garments of smoke-colour and the garlands of flames. That lord of all gods, should be placid and having three eyes, a moustache and a beard, four hands, four big teeth and vāta (wind) as his charioteer. He should be sitting on the chariot yoked by four parrots and with smoke as banner. (1-2)

On his left lap goddess Svāhā with a jewelled vessel in hand, should be seated as Śacī with Śakra. In the two right hands of Vahni there should be flames and trident and in the left hand a rosary.

The colour of the light is red so the colour of Vahni is traditionally said to be red. His having the wind as his charioteer and his having smoke as banner is seen by everyone, similarly his having the garments in the form of smoke of sacrifice. (3-5)

Śambhu has explained the significance of the rosary, trident, matted locks, three eyes and the wearing of all ornaments. (6)

The best abode is in form of flames through that fire-god receives the oblations directed towards him. O killer of enemies! He having received, carries them to all gods. (7)

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The punishment of words, Vāg-daṇḍa, (censure), Dhigdaṇḍa, fine of money, Dhana-daṇḍa and the fourth punishment of killing (Vadha-daṇḍa) are said as his large teeth. (8)

Darbha (grass) is specified his brightly purified moustache. The Vedas are the parrots yoked to the chariot of that great soul.

Thus the image of Agni is described to you. It destroys the sins of people and gives them success. O King! You, who are invincible should meditate upon that at the time of sacrifice and in all ceremonies of fire. (9-10)

Thus ends chapter 56, entitled "The making of the image of fire-god (Agni)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 57

Mārkaṇḍeya said : Virūpākṣa has expanded eyes, a majestic staff, bright face, erect hair, two hands, yellow moustache and terrible face. (1)

His colour is reddish dark. He wears dark garments and all the ornaments. In his hands there are the staff and rein of the camel (or the bull with a hump). (2)

His wife goddess Nirṛti with dark limbs, dark face and carrying a noose in hand, should be placed on his left. (3)

Kāla (time) is called Virūpākṣa and death (Mṛtyu) is called Nirṛti, O King! Therefore they have dark appearance (Tāmasam Rūpam) and dark garments. (4)

The staff in his hand signifies death and the reins of the camel signify the bondage. His conveyance (Vāhana), the camel on his left is great delusion. (5)

I have narrated to you the form of the body of Virūpākṣa who is the unrivalled lord of demons.

O King! Now I tell you the image of Vāyu, having the best lustre. (6)

Thus ends chapter 57, entitled "The making of the image of Nirṛti", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 58

Mārkaṇḍeya said : Vāyu (the wind-god) is having the colour of the sky. His form also should be like that of the sky. He should be beautiful and with two hands. His garments should be flowing with the wind. (1)

O twice-born! On his left his wife Śivā should be shown, as if desiring to go and Pavana (the wind-god) should be made holding the end of the garment. (20

Similarly the goddess Śivā should be made the most beautiful woman and the wind-god should have face with open mouth (Vyāvṛtta) and dishevelled hair. (3)

Vāyu gives shelter to various smells and colours and supports them by his motion, that is why he has the black colour of the sky.

His garment is said to be the sky. His motion is the goddess Śivā and the Anila (wind) is Aniruddha i.e. unobstructed. (5)

O King! Thus I have described to you the image of Pavana pervading all the universe and that of the goddess Śivā, known to all the twice-born as the holiest form. (6)

Thus ends chapter 58, entitled "The making of the image of Vāyu (the god of wind)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 59

Mārkaṇḍeya said : Now I tell you about the making of the image of Bhairava. He should be made having a big belly, round tawny eyes, a terrible face with big teeth, two wide nostrils, a garland of Kapāla (skulls) and ornaments of snakes on all sides. (1-2)

He must be made frightful and frightening the goddess Pārvatī (the daughter of the mountain Himālaya) by the snakes and with the garment of elephant's skin, resembling the clouds full of water.

He must have many hands adorned with all kinds of ornaments. The hands should be like the big Sāla trees and having auspicious sharp nails. (4)

This swaying image of Bhairava is very famous. The same when shown in front, it is called Mahākāla. (5)

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In his hand he should have a snake. In his left the goddess Pārvatī (the daughter of the mountain) should be placed. She should not be in front of him. (6)

She should not be white or red in front of the chief group of the mothers, but his entourage should be shown and his Gaṇas of many forms should be made. (7)

Thus ends chapter 59, entitled "The making of the images of Bhairava and Mahākāla", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 60

Vajra said : O propagator of Bhṛgu-race! O lord! Kindly tell me about making the images of Viṣṇu, goddess of earth (Bhūmi), Ambara (the sky-god) and Brahmā. (1)

Mārkaṇḍeya said : Lord Hari (Viṣṇu) is having one face and two hands. He carries the club and the disc. The other description of body of the Lord praising him, is already narrated. (2)

Māyā the illusory power of Viṣṇu which binds the world is traditionally called Gāhvarī and the club in the hand of the lord always subdues all the creatures. She herself is Lakṣmī, Dhṛti. Kīrti, Puṣṭi, Śraddhā, Sarasvatī, Gāyatrī, the mother of the Vedas and the Kālarātri too. (3-4)

The disc in the hand of Viṣṇu is the wheel which sets the world moving. O big-armed one! It is also the wheel of religion (dharma-cakra), the wheel of time (Kāla-cakra) and the zodiac (Bha-cakra). (5)

Lord Viṣṇu is Dhruva (polar-star), the valiant one always causes the Zodiac move. That is why the Lord, who is the chief in this world, holds the disc in his hand. (6)

Thus ends chapter 60, entitled "The making of the image of Viṣṇu", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 61

Mārkaṇḍeya said : Mahī, the Earth-goddess should be made, having the colour of the parrot and adorned with divine ornaments.

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She should have four hands and a placid-body and garments as white as the rays of the moon. (1)

O the delighter of the Yādavas! In the hands of (Bhū) the Earth a jewelled-vessel, a corn-vessel and a vessel full of medicinal plants and a lotus should be made. (2)

She should be made seated on the back of the four elephants of the quarters (Dig-nāgas). The goddess with all the vegetable life, is traditionally said to be of white colour. (3)

Her white garment is religion (Dharma) and the lotus in her hand is wealth (Artha). (4)

The significance of the rest is known to the wise, so O king! it is taken as described to you by me.

Hence I narrate to you the form of the form-less sky, which is described by the Siddhas. (5)

Thus ends chapter 61 entitled "The making of the image of the Earth-goddess (Bhūmi)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 62

Mārkaṇḍeya said : The sky should be made to have the colour of the blue lotus and wearing the garments of that colour. He should have two hands carrying the moon and the sun and he should be placid-looking.(1)

O king! thus I have described to you the image of the sky which is formed.

Now I narrate the image of that unrivalled grandfather (Brahmā). Bear it in mind. (2)

Thus ends chapter 62 entitled "The making the image sky", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 63

Mārkaṇḍeya said : Brahmā should be made, sitting on the petal of the lotus and having four faces.

Sāvitrī should be seated on his left lap. O one who knows the religion! She should have the colour of the sun and have a garland

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of rosary in her hand. O the lord of the earth! All other things of the form should be as described before. (1-2)

O placid one! this king of image of Grandfather Brahmā, giving boons should be made. Or the image of the Grandfather Brahmā, the unrivalled boon-bestower, under whose control lies the entire world, should be made as described before. (3)

Thus ends chapter 63 entitled "The making of the image of Brahmā", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 64

Mārkaṇḍeya said : Devī Sarasvatī should be made adorned with all kinds of ornaments. Standing and having four hands. (1)

In her two right hands there should be a book and a rosary and in the two left hands a vīṇā (Indian lute) and a Kamaṇḍalu (water-vessel). (2)

She should stand with feet placed together and her face should be made having a moon-like face. The Vedas should be known as her hands and all Śāstras or Sciences as the book. (3)

O king! The Kamaṇḍalu should be known as the nectar of all Śāstras and the rosary in her hand is time (Kāla). (4)

The Vaiṣṇavī (? Vīṇā) should be known as success incarnate. There is no doubt about it. Her face is Sāvitrī (Gāyatrī) Mantra celebrated as the foremost. (5)

The eyes of the lotus-eyed one should be known as the moon and the sun. (6)

I have narrated to you this very charming and holy form of Sarasvatī. O chief of the kings! the person desiring success should make it and meditate upon it. (7)

Thus ends chapter 64 entitled "The making of the image of Sarasvatī", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 65

Vajra said : O born of gods! Kindly tell me about the making of the image of Śeṣa who is the immeasurable powers of Viṣṇu and who supports the earth. (1)

Mārkaṇḍeya said : Śeṣa should be made, like the moon and having the hood as bright as jewels. He should have four hands and blue garments. He should be wearing all kinds of ornaments. (2)

O the delighter of Yadu! Many heads should be made and the hood, which is in the middle, on that, beautiful earth should be made. (3)

In the two right hands of the god there should be a lotus and a mace and in two left hands there should be the plough and the conch and the sea of liquor (Surāmbudhi). (4)

O one with big hands! the Tāla tree is said to be the universe. The plough and the mace are well-known. O the supporter of Yadu-race! Vanamālā is also famous about which I have told you before. (5)

By the god (Ananta) this earth with mountains, forest and woods, is supported. (6)

On the middle hood, earth should be placed by him. (7)

O the chief of the Yadu-race! Let your desire for fame be satisfied by her who is surrounded by hoods. I have thus described to you, the image (of Ananta who is the form) of unthinkable great god Viṣṇu. (8)

Thus ends chapter 65 entitled "The making of the image of Śeṣ a (Ananta)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 66

Mārkaṇḍeya said : O the best of the kings! The god Tumburu should be made, seated among divine mothers on a bull and having four faces like Śarva. Through me Mahādeva has described his (Tumburu's) form. (1-2)

In his hand carrying a citron there should be made a skull. The citron should be made as explained by Tryambaka (Śiva). (3)

On his right two divine mothers should be there and on his left another pair of divine mothers. (4)

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Jayā and Vijayā should be made on the right, while Jayantī as well as Aparājitā should be made on the left. (5)

They all should have two hands and four faces. In the left hands of all there should be skulls. (6)

O great king! in the right hand of Jayā a staff should be placed and in the hand of Vijayā should be placed a sword with the colour of the mixed collyrium. (7)

O king! Jayantī should have a rosary in her and hand and Aparājitā should have a small javelin in her hand. (8)

One foot of all of them should be made to rest on a stool. O king! the right should be placed on the conveyance and the left should be made bent. (9)

Jayā should be carried by a man and Vijayā should be riding an owl, Jayantī should be riding on a horse and Aparājitā should (is) be borne on a cloud. (10)

Jayā should be made white and Vijayā red. O son of Yadu! Jayantī should be yellow and goddess Aparājitā black. Great god Tumburu should be made as white as the rays of the moon. (11-12)

That glorious god the protector of the world, for pleasing the goddesses should be there among them. That adorable god, fulfilling the desires of the worshippers and killing the enemies of the gods (Tri-daśāri-hantā), sits there. (13)

Thus ends chapter 6O entitled "The making of the image of Tumburu along with four goddesses", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣ ṇudharmottara.

Chapter 67

Vajra said : You narrated before, making the image of fire-god and the lord of waters. Like those two, kindly tell me about the image of the Sun-god and the Moon-god. (1)

Mārkaṇḍeya said : The sun should be made with an auspicious moustache. He should have the colour of the ornaments of vermilion, northern garment, good form and all types of ornaments. He must have four hands and great lustre. He must be well-covered by an armour. His girdle known as Yāviyānga should be made. (2-3)

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In his left and right hands sunbeams-reins should be made and he should have auspicious garlands full of flowers and rising up. (4)

On his left Daṇḍa (Sceptre) with very nice (human) form should be made and on the right Pingala having deep tawny colour should be placed. (5)

O the descendent of Yadu! both of them should have northern dress. On their heads Vibhāvasu (sun-god) should put his (remaining) two hands. (6)

Piṅgala should have a pen and a paper-leaf in his head and the god (Daṇḍa) should be carefully made to have a spear. (7)

Similarly on the left of the sun-god a lion and a flag should be made. On his two sides his four sons Revants, Yama and two Manus should be made. (8)

Or sun, the king of planets should be made surrounded by planets. (9)

On his all sides, there should be his four wives Rājñī, Rakṣ ubhā, Chāyā and goddess Suvarcalā. (10)

The sun-god, whose charioteer is Aruna, should be seated on the chariot with one wheel, seven horses and bearing six spokes. (11)

The seven metres Gāyatrī, Uṣṇik, Anuṣṭubh, Bṛhatī, Paṅkti, Triṣṭubh and Jagatī are the seven horses of the chariot of Sun-god. (12)

He supports the entire universe with the rays (reins). The lion in his flag is celebrated as the incarnation of Dharma (religion).

The god supports the whole world situated on his girdle. Rājñī is celebrated as the earth, Rikṣubhā as the sky and Chāyā as the shadow. Lustre is said to be Suvarvcalā. They are the wives of the sun-god. The glorious god is of red colour because he is the abode of light. (13-15)

He possesses unbearable heat so his limbs are hidden. Thus the Sun is celebrated as the abode of all. (16)

Thus I have narrated to you the form of the Sun-god, who is the lord of the day, who is present all over the world, the abode of light and heat, very bright, the lord of all and eternal.

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Thus ends chapter 67 entitled "The description of the image of Āditya", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 68

Mārkaṇḍeya said : Lord Moon-god should be made highly lustrous, having a white body, wearing all ornaments, white garment and four hands. (1)

In the hands of the god there should be two white night lotuses (kumuda). Lustre (Kānti) personified should be on his right side and on his left beauty (Śobhā) having matchless loveliness in the world should be made. In a corner of the left side there should be his ensign bearing the mark of a lion, as in the case of the sun. (2-3)

His chariot should have ten horses, two wheels and Ambara (sky) as his charioteer. The ten horses of Moon-god (Candramasa) are Sraja, Trimanā, Vṛṣa, Vājī, Haya, Nara, Vāk, Saptadhātu, Haṁsa, Vyoṁa Mṛga. (4-5)

Or his wives called constellations (Nakṣatra) extremely beautiful and twenty-eight in number. (6)

Or eighty two different forms (bhāvās) of god's body should be made. O king! O delighter of Yadus! in ancient times, in the war of gods and Asuras, the constellations (Uḍus), through their wish multiplied their bodies, as the gods took the form of their masters. Then the Demons were killed. (7-8)

The god, whose form was assumed by the constellation, was celebrated as the presiding deity of the constellation. (9)

O Yādava! then again in the war of gods and demons, divine female forms in the same number were also made by their earnest desire. (10)

Their complexion and number (Varṇa-Sankhyā) should be known as before. All the worlds bow down before these accomplished ladies. (11)

O the knower of religion! That is why Moon-god is traditionally known as the father of all the worlds. And when he is created the whole world is delighted. (12)

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That Moon-form of Lord Viṣṇu should be known as the best. The night lotuses in the hands of Moon-god should be known as delight and graciousness. (13)

O the delighter of Bhṛgus! the nature of the Beauty and Lustre are explained. The Moon is made of the essence of water, so he is white in colour. (14)

The forefathers said that the nectar is the abode (essence) of water and Moon is indicated as that nectar. O king! Those who know Dharma having a flag marked with a lion, say that the horses of Moon-god are the ten quarters. (15)

Thus ends chapter 68 entitled "The description of the image of Moon-god", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 69

Vajra said : O one with big hands! Kindly tell me about the making of images of planets, because I believe that you know everything in this regard.(1)

Mārkaṇḍeya said : Bhauma (Mars) should be made like Agni (fire-god) and sitting on a golden chariot with eight horses. Budha (Mercury) should be made like Viṣṇu and on a chariot like that of Bhauma. (2)

Bṛhaspati (Jupiter) should have two hands and the colour of heated gold. In his hands a book and a rosary should be placed. (3)

The preceptor of gods (Guru) should be wearing yellow garments (pītāmbara) and all the ornaments. He must be on a divine golden chariot with eight horses and a charming look. (4)

Śukra (Venus) should be made having a white body and wearing a white garment. He is said to have two hands, holding a treasure and a book. O the delighter of Bhṛgu! he shines on a chariot with ten horses. (5-6)

Śani (Saturn) should be made dark and wearing a dark garment. He should have extended veins and two hands carrying a staff and a rosary. He should be seated on an iron-chariot drawn by eight serpents. (7) Rāhu should be seated on a silver chariot with eight horses. Only his head having the hair erect, round eyes

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furnished with one hand should be made. Only the right hand should be made and that should be empty. (8-9)

One who knows, should make the form of Ketu similar to that of Bhauma, O king! only (a chariot with) ten horses should be made. (10)

Thus ends chapter 69 entitled "The making of images of Mars and other planets", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 70

Vajra said : O one with immeasurable lustre! O one knowing religion! Kindly describe to me the images of two Manus, as you have described Yama and the king of gods. (1)

Mārkaṇḍeya said : The present Manu should be made having the characteristics of a king, but the future one should be made, without all the ornaments, having matted locks and a rosary and carrying a water-vessel (Kamaṇḍalu). As he is engaged in penance, he is full of lustre, but lean. (2-3)

All other future Manus should be having the characteristics of ascetics. O Yādava! He should be made like Sāvarṇi Manu. (4)

All the past Manus should be made having the characteristics of a king. Lord Revanta should be made like the sun and on the back of a horse. (5)

Thus ends chapter 70 entitled "The making of images of Manus", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 71

Vajra said : O one with immeasurable lustre! tell me about the making of the images of deities of planets. (1)

Mārkaṇḍeya said : I have already described to you the image of fire-god and the lord of waters (Varuṇa). Similarly I have told you about Viṣṇu and the king of gods (Devendra). (2)

O descendant of Yadu! Now I tell you about the image of Kumāras having four forms : Kumāra, Skanda, Viśākha and Guha. (3)

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Kumāra should be made, having six faces and adorned with the feather of a peacock. He should wear red garments and have the best peacock as his Vāhana. (4)

In his right hands a cock and a bell should be made. In his left hands a Vaijayantī flag and a spear (Śakti) should be given. (5)

Skanda, Viśākha and Guha should be made like Kumāra. They should not have six faces and they should not be on a peacock. (6)

That eternal Lord Vāsudeva manifested himself as four-fold Kumāra wishing to lead the army of gods. (7)

Bhadrakālī should be made charming and having eighteen hands. She should be standing in the Ālidha posture, on a chariot drawn by four lions. (8)

O descendent of Yadu! In the hands of Bhadrakālī there should be a rosary, a trident, a sword and a shield, a bow and arrow, the conch and the lotus. Sruk and Sruv (spoon and ladle used in the sacrifice), altar (Vedī) and Kamaṇḍalu, the staff and spear and the skin of black antelope and the fire should be given. (9-10)

The hands of Bhadrakālī should be bestowing peace. O one with great luck! one of her hands should hold a jewel-vessel. (11)

Prajāpati should not be on a carriage of swan. He should not be made four-faced. Other characteristics are like those of Brahmā.

Vināyaka should be made having the head like an elephant's and four hands. In his (two) right hands there is a rosary and a trident and in his (two) left hands there should be a vessel full of sweet-balls and an axe. O destroyer of the enemies! his left tusk should not be made. He should be sitting on a seat, resting his one leg on the foot-stool and in his palm there should be a vessel full of sweet-balls. (13-15)

O the descendent of Yadu! he should be made having a big belly and motionless ears. He should wear the skin of a tiger and have the serpent as his sacred thread. (16)

Lord Viśvakarmā should be made having the form of the sun-god. He should have two hands like Sandaṁśa form and a lustrous body. (17)

He is traditionally called Viśvakarmā, because he creates the universe. Lord Viṣṇu who created the universe is called Viśvakarmā. (18)

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Thus ends chapter 71 entitled "The making of the images of Kumāra etc.", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 72

Vajra said : O divine one! O you worshipped by gods! kindly tell me about the making of the images of the Vasus, of Āṅgirasa and of the Viśvadevas, the Rudras, the Bhṛgus, the Sādhyās, Ādityas and Marutas. (1-2)

Mārkaṇḍeya said : The Vasu named Dhara should be given the form of Prajāpati and the form of Viṣṇu should be given to Vasu named Dhruva. Some should be given the form of the moon and Anila that of Vāyu should be given. Anala has the form of fire-god. To Prabhāsa that of Varuṇa should be given. (3-4)

Similarly the Viśvadevās should be given the divine form of Indra. The king of serpents is devoid of an eye, but with a bent forehead. (5)

Similarly Āṅgirasa god should be given the form of Jiva rūpa (Bṛhaspati), the Rudras the form of Maheśvara and the Sādhyās the form of Viṣṇu. (6)

O the descendent of Yadu! Twelve Ādityas should be given the form of the Sun. In their different works they are traditionally said to be similar to the rising sun. (7)

Viṣṇu, Indra and Varuṇa should be made as I told you before. Maruta deity should be made in the form of Śukra. (8)

Thus ends chapter 72 entitled "The making of the image of the Vasus", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 73

Vajra said : O one with great luck! Kindly tell me about the images of other gods, because you are said to be omniscient. (1)

Mārkaṇḍeya said : Lord Kaśyapa should be given the form of Prajāpati. Ancient divine mothers Aditi, Diti, Danu, Kāṣṭhā, Danāyu, Siṁhikā, Muni, Kadru, Krodhā, Turā, Prādhā, Vinatā, Surabhi and Khaśā should be made beautiful and having two hands. (2-3)

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O the delighter of Yadu! of these Aditi, Diti, Vinatā and Surabhi, the glance should be mild. (4)

O best of Yādavas! all the divine mothers should be made by this kind of image-making. (5)

The other wives of Kaśyapa should have agitated eyes.

Dhruva, the lord of the group of planets should have the form of Viṣṇu. He must have two hands, in which there must be a disc and reins. He must be beautiful and placid-looking.

Agastya, the great sage should be given the form of future (Bhaviṣya) Manu. (6-7)

So also Bhṛgu and other great sages. Jayanta, the son of Śakra should be made beautiful, having two hands with a bow and arrows, grand and placid-looking. (8-9)

Lord Bala the son of Yama should be made having a shield and a spear.

Puṣkara should have the lustre like the leaf of the Lotus. In both his hands there should be given a sword and a book. (10)

Jyotsnā (Moon-light), the daughter of the moon is matchless in this world and adorned with all ornaments, she should be placed on the left of Puṣkara. (11)

The lord Nala-Kūbara the source of wealth should be made beautiful in form, with a face having two tusks and a jewel-vessel in his hand. (12)

The learned should make the image of Maṇibhadra similar to wealth-giver (Kubera). A palanquin (Śibīkā) should not be made for him, but with his wife he should have a man as his carrier (Vāhana). (13)

Purojava, the son of Vāyu (the wind-god) should be made having the form of Vāyu and lord Varcā, the son of Soma, should be made very beautiful and having a lotus as a play thing (Līlā Kamala) in his hands. With which he becomes lustrous. (14)

Nandī should be made, having three eyes, four hands and strong arms. He should have the colour of Sindūra or Aruṇa and should be wearing the hide of the tiger. In his (two) hands a trident and a javelin should be given. The third one should be raised above the head and the fourth should be in a threatening pose and looking at people coming from a distance. (15-17)

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By this form only, the learned should know Vīrabhadra.

I shall tell you about the form of Dharma afterwards. (18)

Artha (the god of money) should be given the form of Lord Dhanada (the giver of wealth, Kubera).

Kāmadeva (god of love) should be made full of matchless beauty in this world. He should be made having eight hands and adorned wit the conch-shells and lotuses. He should have hands holding a bow and arrows and his eyes should indicate intoxication through drink. (19-20)

Rati, Prīti, Śakti and shining Mada-śakti, these four wives should be made having charming beauty. (21)

His four hands should rest on the bosoms of his wives. Makara (crocodile) should be made his flag and that great god should have five-arrow-heads. (22)

On his left side, Nidrā (sleep) with hand put on the waist, should be made and on her right side there should be Saṁkarṣaṇa. (23)

Similarly Vāsudeva and son Maikāna are on the left. O sinless one! I shall tell you about the image of Lakṣmī afterwards. (24)

The Goddess of Learning, Devī Sarasvatī, should be made, with four hands. O the delighter of Yadu! in her hands a rosary, the trident, the book and the water vessel (Kamaṇḍalu) should be made. (25)

Goddess Vārunī should be exceedingly beautiful and having a Kalaśa (pitcher). (26)

Cāmuṇḍā is said to be subduing all creatures. That mighty goddess should be made, having a dropping belly and the bosom covered by a red cloth. She should have many hands with weapons like trident etc. and a big chariot. (27-28)

Similarly three faced (Trimukhī) Śuṣkā should be particularly made shrunk. The goddess should have many hands and is surrounded by snakes. (29)

Bhīmā should have the garland of skulls and carry a skull-staff (Khaṭvānga). The messenger auspicious Śivā should be made having the face like a vixen. (30)

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O King! the goddess has four hands and standing in the Āliḍha pose, holds a vessel of blood (in her one hand) and (in other two hands) she carries a sword and a spear. In her fourth hand she should carry the flesh.

The mothers (Mātara), about whom I told you before, should have the marks similar to those of the gods and should have suitable forms. (31-32)

The mighty goddesses, whose form is not described, should be dancing and carrying blood-vessels and flesh. (33)

The Eastern Direction should be a girl (Bālā) red and sitting on an elephant. South-eastern direction should be a grown-up girl, of lotus-colour and sitting on a female elephant. Southern Direction should be a young lady yellowish in colour and sitting on a chariot. (34-35)

The south-western direction, belonging to Varuṇa the lord of waters, is dark-yellow and seated on a camel. The West Direction is dark, fallen from the youth and seated on a horse. (36)

O the deligher of Yadus! Waḍavā (north-west direction) is blue in colour and on the verge of getting grey hair. The north direction is white, old and is seated on a man. (37)

The North-east should be very old, pale and seated on a bull. The lower region is similar to the earth and the upper-region is similar to the sky. (38)

Kāla, the Time should be made terrific, having a fearful face and the serpents and scorpions as the hair on the body. He should have a noose in his hand. (39)

Fever should be made fierce, having three legs, three bewildered eyes, three faces, three hands and ashes as his weapons. (40)

Dhanvantarī, the physician of gods, should be made good-looking and with a beautiful form. In his two hands he should have a pitcher (Kalaśa) full of nectar. (41)

Sāmaveda should be made powerful but with the face of a Horse. Or an intelligent one should give the form of gods to the Vedas. (42)

The Ṛgveda is traditionally known as Brahmā, the Yajurveda as Vāsava (Indra) similarly the Sāmaveda is known as Viṣṇu and the Atharvaveda as Śambhu. (43)

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Śikṣā should be known as Prajāpati and Kalpa is celebrated as Brahmā. Grammar (Vyākaraṇa) is said to be Sarasvatī, the goddess of learning and Nirukta to be Lord Varuṇa. (44)

Chanda is the altar (citi) similarly Jyotiṣa (Astrology) is lord Sun. Mimāṁsā is Lord Moon and Nyāyamārga is the Wind. Dharma-śāstra are Dharma himself and similarly Purāṇa is Manu. Itihāsa is Prajāpati and Dhanurveda is Śatakratu. (45-46)

Āyurveda is Lord Dhanvantarī himself. Phalaveda is goddess Mahī and Nṛtta-Śāstra, the science of dancing is Maheśvara. (47)

Pañcarātra is Saṁkarṣaṇa and Pāśupata is Rudra. Pātañjala Yoga is Ananta and Sāṁkhya the sage Kapila. (48)

All the sciences of money (Artha-Śāstra) are known as Kubera, the Lord of money. All the science of Arts (Kalā-Śāstra) represent Kāmadeva, the master of the world. (49)

All the other sciences are said to be produced by that author, who is the deity of that particular science. He is like the incarnation of that science. (50)

O killer of the enemy! the image of the different limbs of time should resemble the form of their own gods. O the moon of the Yadu Race! thus I have told you, the image of all the best gods. (51)

Thus ends chapter 73 entitled "The making of the images of gods", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 74

Vajra said : Oh sinless one! Kindly tell me about making the form of a Liṅga. (1)

Mārkaṇḍeya said : When a Liṅga is worshipped, the worship of the world is accomplished. Its upper portion should be made round, the middle portion should be made octagonal and the portion near the Brahmapīṭha (lower-most portion) the square. The round portion should be shown completely but the octagonal portion should be inserted to in the Piṇḍikā and the square portion should be in the Brahmapīṭha. The learned should know that Brahmpīṭha is below Bhadrapīṭha. The hem should be well rounded and curved from the front towards the top of the Liṅga.

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The upward height should be double. That and other characteristics of the Liṅga are laid down by the learned as in Brahmasūtra. (2-5)

Thus ends chapter 74 entitled "The making of the image of the Liṅga", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 75

Vajra said : Oh the best amongst the upholders of all religions! Kindly tell me in detail about the form of Vyoman, (the upper region), because when the Vyoman is worshipped, the worship of the world is accomplished. (1)

Mārkaṇḍeya said : Oh one with long arms! the lower-most part (of the Vyoman) should be square and then circular, then slightly four-sided and then fully square and then placed like Meru. This third (lower most) part of Vyoma, is called Bhadrapīṭha. This is the characteristic of all the Bhadrapīṭhas. It has columns and its middle portion is quadrangular. (2-4)

On the top-most Bhadrapīṭha portion a lotus with eight beautiful petals should be placed and on the Karṇikā (the pericarp) there is the Sun-god. On the petals Dikpālas should be placed in their respective directions. Under the Brahmapīṭha the earth should be fixed. Therefore the upper region is known as Antarikṣa. All the best of gods live there. (5-7)

Oh one with long arms I have described to you Vyoma (the sky) which is full of gods. By worshipping it all desires are fulfilled. Oh the only hero in the world! Oh the chief of the Yadu family! I have completely described to you the true form of Vyoma. By worshipping Vyoma the entire world with all moving and non-moving entities are worshipped. (8-9)

Thus ends chapter 75 entitled "The making of the image of Vyoma", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 76

Vajra said : O delighter of Bhṛgus! With what form should Nara and Nārāyaṇa be made? How should Hari and Kṛṣṇa be made?

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Mārkaṇḍeya said : Oh one with strong arms! Nara should be made green like Dūrvā grass and having two hands. Nārāyaṇa should be having four hands and the colour of blue-lotus petal. (1-2)

In between them Badarī adorned with fruits should be made. Along-side Badarī, both of them (Nara and Nārāyaṇa) should be made, wearing rosaries and seated on a splendid and beautiful chariot with eight wheels drawn by the elements (Bhūta). They should be self-contained and wearing the hide of black antelope and having round matted hair. Their one foot should be placed on the chariot and the other one touching the knee. Here Hari should be made like Nara (a man) and Kṛṣṇa also resembling the image of Nārāyaṇa. (3-5)

Thus ends chapter 7O entitled "The making of the image of Nara-Nārāyaṇa (Hari) Kṛṣṇa", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 77

Vajra said : O one who knows Dharma! O the tormentor of the enemy! Kindly tell me about making the image of Dharma (religion), Jñāna (knowledge), Vairāgya (detachment) and Aiśvarya (wealth). (1)

Mārkaṇḍeya said : One who knows, should make Dharma four-faced, four-footed, four-armed and of white colour. He should be wearing white garments and all ornaments. (2)

In his right hand there should be a rosary and in his left hand a book. On his right side there should be Adherence (Vyavasāya) in person and on the left most beautiful Happiness (Sukha) should be made. The hands of Dharma should be placed on the heads of both of them. (3-4)

The rosary is traditionally known as Kāla (time) and the book is (Āgama) or knowledge. The four faces are Yajña (sacrifice), Satya (truth), Tapas (austerity) and Dāna (gift giving). (5)

Deśa (place), Kāla (time), purity and cleanness (purification) are said to be his hands. Oh knower of religion! Śruti (revelation), Smṛti (recollection), Sadācāra (good behaviour) and Priyamātmanaḥ (one's own self-contentment) should be known as the four feet of the god. Due to the predominance of Sattva he is

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white and he is celebrated as having knowledge as his garment. (6-7)

Or his fourteen wives should be made : Kīrti (fame), Lakṣmī (fortune), Dhṛti (fortitude), Medhā (intellect), Puṣṭi (development), Śraddhā (faith), Kriyā (activity), Mati (judgement), Buddhi (intelligence), Lajjā (bashfulness), Vapuḥ Śānti (peace, Siddhi (success) and Tuṣṭi (satisfaction) - these are all the wives of Dharma. All of them should be made very beautiful and lustrous. They should have two hands and nice ornaments. If one is initiated with one's wife (into Dharma), then one is established in Dharma. (8-10)

Thus ends chapter 77 entitled "Making the image of Dharma", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 78/11

Mārkaṇḍeya said : Vairāgya-renunciation should be known as Pradyumna residing in the body of Kapila. (Kāpilīm Tanuṁ). His hand should be placed in the middle and his other hand should be attached to it. (1)

His other two hands should carry Śaṅkha-conch and Cakra-disc. He should be sitting on the seat of a lotus-Padmāsana and his eyes should be closed in meditation. (2)

That Lord Kapila should be made such that he is difficult to look at due to the matted locks (Jaṭā), his shoulders should be muscular due to the breath control and his two feet should have the mark of the lotus. (3)

O King! he is wearing the hide of a deer Mṛgājina-dhara and having auspicious sacred-thread-Yajñopavīta. The lord sits in the middle of the great lotus and chants the mantra of the Lord. (4)

That great personality is sitting in the mental state of renunciation. His position is the highest position. That ancient personality is the preacher of Sānkhya philosophy. He meditates in such a way that he is the concealer (Goptā) of this world. (5)

Thus ends chapter 78/1 entitled "Making the form of Vairāgya renunciation", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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1 The vyaṅkateśvara press edition omits this chapter.

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Chapter 78/2

Ṃārkaṇḍeya said : O Tormentor of the strength of the enemies! Lord Viṣṇu, who assumed the body of the man-lion (Narasiṁha) is called Jñāna (knowledge), by persons knowing Dhyāna (meditation). (1)

He with heavy shoulders and neck, with lean waist and thin belly, should be seated in the form of a man, on a throne in an Āliḍha pose. He should be lustrous and adorned with all ornaments. His face should be surrounded by a garland of flames and should have flames as his manes. (2-3)

On the knees of the god, the demon Hiraṇyakaśipu, having the colour of blue lotus should be tearing the chest of Hiraṇyakaśipu, with his sharp nails. (4)

The learned knows Hiraṇyakaśipu to be ignorance (Ajñāna).

The lord embodying the soul of Saṁkarṣaṇa, is the destroyer of ignorance. (5)

Oh twice-born! this god Saṁkarṣaṇa always tears open the three-fold impurities of this world, arising from speech, mind and body. (6)

Hari, part manifestation of Saṁkarṣaṇa assuming the body of the Man-lion (Narasiṁha) becomes the destroyer of three kinds of Tamas (Ignorance). (7)

In this world no other kind-form like him exists. The Nṛsiṁha form of the god is the destroyer of all ignorance. (8)

Or Lord Hari, with two hands resting on the head of Gadā (the personified club), should be seated at ease on a lion-throne adorning it. (9)

The lord, with a body full of a garland of flames and holding conch-shell and lotus, should have placed his raised foot in the hands of the Earth in human form. (10)

Nṛsiṁha should be adorned by hands with the emblems of the conch-shell, the disc, the club and the lotus. His hair should be adorned by the curling flames of fire. (11)

Or Narasiṁha should be made difficult to look at on account of Prabhāmaṇḍala (halo). He should be furnished with all decorations or devoid of ornaments. (12)

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sky is knowledge. I have described the three kinds of form of that inscrutable Janārdana. (13)

Thus ends chapter 78/2 entitled "Making the image of Nṛsiṁha", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 79

Mārkaṇḍeya said : Varāha, the lord Hari as Aniruddha is endless wealth and power (aiśvarya). By his supreme power he holds up the Earth by the tip of his tusk.(1)

Or the lord Human-boar (Nṛvarāha) should be made having four hands, beautifully jewelled hoods, widened eyes due to wonder and engaged in looking at the goddess (Pṛthivī) Oh descendant of Yadu! in his hands the plough and the mace should be placed. He should be in Añjali pose (with folded hands) and with snake ornaments.

The Lord should be on his (Śeṣa) back, in ālidha pose. On the span (aratni) on his left hand should be placed Vasundharā (earth) in the form of a woman. Her two auspicious hands should be made bowing (namaskāra). (2-5)

In the hand that supports the goddess Earth the conch-shell should be there. His other hands should be holding the lotus, the disc and the club. (6)

Or his hand should be shown whirling the disc for cutting the head of Hiraṇyākṣa or the lord standing in front of Hiraṇyākṣa with a raised spear. (7)

The learned know Hiraṇyākṣa to be Absence of Power and wealth incarnate. That destroyer of enemies was destroyed by Varāha through his Aiśvarya. (8)

Or Varāha should be made in the form of a Human-boar (Nṛvarāha), sitting in meditation like Kapila. Or he should be made two-handed and about to carry the piṇḍa (globe) of the earth. (9)

Or he should be made as the personification of full anger in the midst of many demons. Or he should be made in the form of the Human-boar or entirely as a boar supporting the earth. (10)

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Lord Varāha, the boar should be made irresistible and upholding the whole world with his supreme powers. O King! the power of that one, removing all the sins, is never restricted. (11)

Thus ends chapter 79 entitled "Making the image of Varāha", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 80

Vajra said : Oh one with big hands! Now on this occasion I wish to hear about the form of Aśva-Śira (Hayagrīva) Viṣṇu with immeasurable strength. (1)

Mārkaṇḍeya said : Lord Hayagrīva with the neck of a horse should be made, as the incarnation supporting the earth, with feet resting on the hand. He should have a smiling face and blue garments. (2)

Know the god Hayagrīva to be a form of Saṁkarṣaṇa. He should be made having eight hands. In his four hands, the learned should give the conch-shell, the disc, the club and the lotus endowed with forms (Sākāra). Other four hands should be placed on the personified Vedas. In old days the god Hayagrīva had rescued the Vedas. (3-5)

Oh chief in the family of Yadu! The Vedas were stolen by two chief demons, then the God-head, Supreme Being having the head of a horse rescued them (Vedas) from the nether world Rasātala. (6)

Thus ends chapter 80 entitled "Making the image of Hayagrīva", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 81

Vajra said : Tell me about the form of Padmanābha, the lord of the worlds, from whose lotus Pitāmaha-Brahmā, the god of gods was born. (1)

Mārkaṇḍeya said : Śeṣa, looking like a snake and having a head to be seen with difficulty due to the precious gems on his hoods, should be made lying in water. (2)

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Thereupon the god of gods Caturbhuja (having four hands) should be shown lying. Oh lord of the earth! His one leg should be placed in the lap of Lakṣmī; and the other one should be placed on Śeṣa's lap made of the hood. His one hand should be extended upon the knee, of his another hand should be placed on the navel and the third hand should be placed under the head of the Lord and his fourth hand should be holding the sprout of the Santāna (tree). Oh descendant of Yadu! On the lotus containing the entire world and sprung from the lake in the form of navel, in the front of goddess (Lakṣmī) Brahmā should be shown. Madhu and Kaiṭabha should be made clinging to the lotus-stalks. (3-7)

Near the snake weapons in human shape should be placed. Oh the leader of Yadu-chief, thus I have described to you the image of that greatest god. (8)

Thus ends chapter 81 entitled "Making the image of Padmanābha", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 82

Vajra said : Oh propagator of Bhṛgu race! Kindly tell me about the image of Lakṣmī, who is the mother of al the worlds and the great souled Viṣṇu. (1)

Mārkaṇḍeya said : Oh king! Near Hari, Lakṣmī with two hands should be made. She should be having divine beauty, white garments and hands holding the lotuses. The goddess, with a form matchless in this world, should be adorned with all kinds of ornaments. (2)

Separately, the goddess with four hands should be represented on an auspicious throne. On her throne a lotus with beautiful pericarps and eight petals should be made. (3)

Oh prosperous one! Oh one with long arms! On the pericarp the goddess should be seated like Vināyaka. In her right hand an auspicious lotus with a long stalk should be given touching the end of the armlet (Keyūra). Oh king! in her left hand should be a charming pot of nectar. Oh king! similarly the other two hands should be made carrying the Bilva and the conch-shell. (4-6)

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On her back side there should be a pair of elephants pouring two jars. Similarly on the head of the goddess a charming lotus should be placed. (7)

Know that (lotus) to be good luck and the conch to be highest prosperity, the Bilva to be the entire world and the lotus in the hand of Lakṣmī is the prosperity and also the nectarine essence of the water. Oh best of the twice-born! know that the pair of the elephants is the prosperity, the conch-shell and the lotus, both two Nidhis (treasures). (8-10)

Or she should be made standing on a lotus and with hands carrying the conch-shell and the lotus. That greatly fortunate one, with two hands with all beautiful limbs, having the lustre of the interior of the lotus and adorned by all the ornaments should be standing on a lotus. (11)

Above and near the head two auspicious (Vidyādharas) angels should be shown moving near the head. Their right hands should be touching the head and the left hands carrying the swords. They should be engaged in looking at the goddess. (12-13)

Near that goddess Rājaśrī, Svarga-Lakṣmī, Brāhmī- Lakṣmī and Jaya- Lakṣmī should be made. They all should be beautiful and having good ornaments. (14)

Oh one with great soul! know that the lotus, on which Lakṣmī stands, is Keśava, because that mother of the universe does not live without Madhusūdana even for a moment. (15)

Thus ends chapter 82 entitled "Making the image of Lakṣmī ", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 83

Vajra said : What kind of image of Hari, assuming the form of Viśva-rūpa should be made? Kindly remove this doubt of mine, because you are called omniscient. (1)

Mārkaṇḍeya said : In the beginning, four Vaiṣṇava faces of the god should be made. On that, again the faces of Maheśvara should be made. They should be devoid of Iśāna face as told by me before. Above them the Brāhmī face, as said before, should be made. (2-3)

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Similarly other faces of all gods and others should be made sideways and upwards. (4)

The faces of all the living creatures, having various forms according to the category and all the glances (Dṛṣṭis) as described by the great souls in Citra-sūtra, should be shown in different parts on his head. (5)

Similarly, he should be made devouring all the various creatures with all his faces, causing terror to the creatures. Some faces moving upwards should be made auspicious. (6-7)

According to the capacity, the hands of that god should be made. All the hands that are shown in the science of dancing (Nṛtta-śāstra) by the great personalities should be made in the case of hands of that god. Similarly other hands should be adorned by all kinds of weapons and carrying the sacrificial staffs. Other hands should be carrying the tools of sculpture and the implements of Arts. The remaining hands should be holding the instruments of music. (8-10)

O infallible one! another form should be made like that of Vaikuṇṭha. Oh king, there also the whole of the three worlds should be shown in his limbs through paintings according to the Śāstras.

All the colours should be shown in many heads of this great-souled god having many forms. (11-13)

Thus according to the ability the lord, the chief of all the worlds, should be made having entire form. It is not possible to describe completely the form of the Supreme Being; then what to do for making it? (14)

Thus ends chapter 83 entitled "Making the image of Viśva-rūpa", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 84

Mārkaṇḍeya said : Hear from me, who is telling about making the image of Aiḍūka. By worshipping Aiḍūka the worship of the whole world is accomplished. (1)

Oh the best amongst Yādavas! Oh the tormentor of the enemies! the learned should make Bhadra-pīṭha having four pleasing steps. (2)

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Oh the tormentor of enemies! On it another Bhadrapīṭha should be made. And upon that another Bhadrapīṭha like that should be made. And upon that, a learned one should make the form of a Liṅga. There too it should be adorned by the lines of the Liṅga. (3-4)

In the middle of it a quadrangular fixed staff should be shown. Upon that thirteen floors should be made. (5)

O king! above that similarly a shining Amalasāraka should be made; and again on that a rounded staff having a sun and moon in the middle adorned by a shining disc should be made. (6)

O king! the floors and the amalasāraka which I referred to, should be known as the fourteen worlds. In the Liṅga is god Maheśvara and the circular staff is Pitāmaha (Brahmā). (7-8)

The quadrangular staff is god Janārdana. Similarly the three Bhadrapīṭhas should be known as the three Guṇas (qualities). The worlds with movable and immovable entities are said to be the receptacle of the three qualities. (9-10)

Oh king! below the worlds, but above the Liṅga the Lokapālas with spears in hands should be made in four directions. Oh descendant of Yadu! All the auspicious Lokapālas-Virūḍha, Dhṛtarāṣṭra, Virūpākṣa and Kubera wearing the dresses like the sun and armours should be made having great lustre and adorned by nice ornaments. (11-12)

Know that Gaṇeśvara Virūḍha is god Śakra and know that Dhṛtarāṣṭra is Yama, the conductor of the worlds, know that king of kings Kubera is the lord of all wealth-giver. (13-14)

O the chief of the Yadu-family! thus I have described the form of Aiḍūka, said to be conducive to the well-being of the people. Men who remain engaged in the worship of Aiḍūka get happiness in this worlds and at the end secure a place in the heaven. (15)

Thus ends chapter 84 entitled "Making the image of Aiḍūka", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 85

Vajra said : Oh the descendant of Bhṛgu! Kindly tell me about making the image of great-souled, eternal Lord Vāsudeva. (1)

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Mārkaṇḍeya said : He has one face, four hands, a placid form, colour of a cloud full of water. He is shining with the neck with auspicious lines like the conch. He is adorned by the best ear-ornaments (Kuṇḍalas) and with the best dress. He wears the armlets and the bracelets. He is adorned by the Vanamālā, the garland of wild flowers. He wears the Kaustubha jewel on his bosom and a crown (Kirīṭa) on the head. (2-4)

The lotus on his head should be made having charming pericarps. He is slim. He has long arms, joined fists and fingers with copper (coloured) nails. (5)

Between his two legs the earth having the form of a woman should be made. She should be tawny like nectar and with the middle (waist) beautified by Trivali (three-folds above the navel). (6)

The feet of god Janārdana should be placed in her (goddess Earth's) hands and His feet a Tāla apart. The right feet slightly coming out. (7)

The earth should be made with glances, surprised at the sight (Darśana) of the god. The god should be made with his waist-cloth extending up to the knee and the Vanamālā should be made reaching the knees of the god and the sacred-thread should be extended to the navel. (8-9)

In the right hand of the god a full blown lotus should be placed and in the left hand a conch having the shape of a conch should be made. (10)

On the right, goddess Gadā in the form of a woman should be made. She should be having a thin waist and beautiful eyes. She should be lovely, adorned with all kinds of ornaments, carrying cāmaras and looking at the god of gods. On her head the right hand of the god should be placed. (11-12)

On the left Cakra with a big belly, furnished with all kinds of ornaments and with eyes wide open in dancing should be placed. In his hands he should carry cāmara and looking at the god. On his head the left hand of the god should be placed. (13-14)

Vajra said : What is the fear of that god, that he always keeps all weapons ready. He is the soul of all and is destroyer of the fear of gods, the dwellers in heaven. (15)

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Mārkaṇḍeya said : Oh descendant of Yadu! these are not really the weapons, but they are the main elements whom Lord Hari supports. (16)

O one with long arms! know that the conch in the hand of the god is the sky. Similarly know that the disc is the wind and the club is the lustre of the lord. The lotus placed in the middle of his feet should be known as water. Oh king! these main elements released by Hari are soon split up, so Hari supports them. (17-18)

Viṣṇu is called Supreme Soul and the souls in the body of creatures are released from him. You see before your eyes those elements (in the form of creatures) split up by all means. But, Oh delighter of Yadu! the elements held up by the god support the world. That their power to support should be known as the power of Viṣṇu. (19-20)

Lord Saṁkarṣaṇa should be made having the form of Vāsudeva, but Oh the best of Yadus! he should be with a white body and a blue garment. In the place of the club he should have a mace and in the place of the disc, the plough. They should be having the human forms furnished with beauty and with thin waist. (21-22)

Similarly Pradyumna should also have the form of Vāsudeva, but it is commended that he should be green like the Dūrvā-sprout and with white dress. In the place of the disc there should be the bow and in the place of the club there should be an arrow. Similarly the mace and the plough should be made (having the human form). (23-24)

The same form should be given to Aniruddha but his body should have the colour of lotus-petal and should be wearing a red cloth. In the place of the disc there should be the shield and in the place of the club there should be the sword. (25-26)

The personified shield should be having the form of the disc personified and the sword should be made like a man of high rank. Oh descendant of Yadu! the real beautiful forms of the disc, etc. should be partially shown on the heads of the disc, etc. (27)

O King! On the left hand side in the proper place, the best flags of the gods should be made as per instruction. They should be mounted on the staff and having the symbols (of each god).(28)

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The door-keepers of Vāsudeva should be made having yellow colour. There are two heroes, Subhadra and Vasubhadra by name and having (Prāsa) darts in their hands. (29)

Āṣāḍha and Yajñatāra should be the door-keepers of Saṁkarṣaṇa. The heroes are of blue colour and they carry clubs. (30)

The door-keepers of Pradyumna are Jaya and Vijaya. Oh fortunate one! they both are of white colour and they carry swords in their hands. (31)

The chief of gods Āmoda and Pramoda having great strength and prowess should be known as the door-keeper of Aniruddha. Oh fortunate one! Both of them are of red colour and carry (Śakti) spears. They should be made having good figures and wearing all ornaments. They should be having two hands with forefingers raised. Oh one with having long arms! their glance should be directed towards the door. (32-34)

Oh Descendant of Yadu! Know that Subhadra is Śakra, Vasubhadra is (Hutāśana) fire-god and know that Āṣāḍha is Yama, the chief of gods. (35)

Know that Yajñatāra is the unreproachable god Virūpākṣa and Jaya is Varuṇa, the great lord of waters. (36)

O delighter of Yadu! know that Vijaya is Pavana, the wind-god, Āmoda is Dhanada (Kubera), the wealth giver and Pramoda is Śiva Himself. (37)

They all should be made having bodies as described by Dinganāga. That is why they are described again like that, by the great-souled (Sages). (38)

Oh King! There are eight attendants of gods (Deva-gaṇas) I tell about them. Listen. (39)

It is said that Aṇimā and Laghimā the powers of becoming as small as atom and the power of assuming excessive lightness at will, are the door-keepers of Vāsudeva. Mahimā, the power of increasing size at will and Prāpti, the power of obtaining anything at will, are the door-keepers of Saṁkarṣaṇa. (40)

Prākāmya, irresistible will and Iśitva (mastery) are (the door-keepers) of Pradyumna. Know that Āmoda is Vaśitva, the power of control and know that Pramoda to whom all people pay obeisances, is Kāmāvasāyitā, the power of suppressing passions. (41)

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Thus I have told you about making the image of Caturmūrti, the four-formed God. But the god called Vaikuṇṭha should be made having one form. (42)

The Lord (caturmūrti) described before, should be made having four-faces. When four faces are made it becomes Catur- four aspects of god. The front face which is known as the main face, should be made placid. The face of the right hand side, the face of knowledge should be made resembling the face of a lion. The face on the back-side, which is called prosperity (Aiśvarya) should be (Raudra) terrible. Other features of the four faces should be made as described. (43-45)

O delighter of Yadus! Or Tārkṣya (Garuḍa) should be made four-armed. Similarly Oh the knower of religion! Garuḍa should be made with folded hands in the Añjalī pose. On his back he (Catur-mukha lord) is seated at ease and in his hand there is a lotus. On the wings of Tārkṣya (Garuḍa) Gadā and Cakra should be seated. Or Śrī (Lakṣmī) sitting on the seat of Tārkṣya or she should be seated on the left lap (of Viṣṇu). (46-48)

Or the God seated on the body of Śeṣa serpent should be made charming. The face of the lord, thus made and covered by hoods should be seen with difficulty. The four hands of the Lord sitting on the hood of Śeṣa should be empty, but Cakra and Gadā with human bodies should be made near him (the lord) or Lakṣmī should be seated on the body of that Śeṣa. (49-50)

Or Lord Hari should be made lying on the bedstead in form of Śeṣa. When lightning appeared, he is as described by me. (51)

The forms of Nṛsiṁha, Varāha and Kapila, Viśvarūpa, Hayagrīva and Padmanābha, Brahmā, Rudra and Rāma were described by high-souled Puṣkara. (52-53)

The god Vāmana should be made, having flabby limbs with narrow joints. He should be carrying the staff and ready for study. He should be made as dark as Dūrvā (grass) and wearing the skin of black-antelope. (54)

Similarly Tri-Vikrama should be made, having the colour of the water laden cloud. (55)

He should be carrying the staff and the noose and with the conch-shell on his lips. The conch, disc, club and lotus should be made having their (natural) own forms. (56)

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They should not be made having the human body. The rest should be as aforesaid. The god should be having one raised face and expanded eyes. (57)

The forms of Nara and Nārāyaṇa and that of Kṛṣṇa with Hari and the son of Varuṇa was described to you before. Haṁsa, Matsya and Kūrma should be made in their own forms.

But Janārdana, the god of gods should be made as a horned fish. (58-59)

And similarly he should be made as a female (Mohinī) form adorned by all ornaments and in her hand a pot of nectar should be made (on the extreme right hand side) and giving large gifts. (60)

And Pṛthu should be made as a king having the characteristics of a sovereign king (Cakravarti). Bhārgava Rāma i.e. Paraśūrāma) should be made difficult to look at on account of his circles of matted locks. (61)

He should be wearing the skin of black-antelope and in his hand an axe should be made. Rāma, the son of Daśaratha should be made having the characteristics of a king. (62)

Bharata, Lakṣmaṇa and Śatrughna of great renowned should be all made similar (to Rāma), but devoid of crowns. (63)

Vālmīki should be made fair and almost hidden from the sight on account of the circles of matted locks. He is engaged in penance, calm and neither thin nor fat. (64)

Dattātreya should be made completely like Vālmikī.

Vyāsa is dark, calm and lean. His matted hair is yellow. On his sides sit his four disciples Sumantu, Jaiminī, Paila and Vaiśampāyana. (65-66)

Yudhiṣṭhira should be marked with all the characteristics of a king. Vṛkodara (Bhīma) as hunger as a wolf should be made, devoid of beard and moustache, having very massive limbs and a thin waist. He should have bent glance and contracted eye-brows and a club (in hand). (67)

Arjuna should be made dark as Dūrvā (grass) and wearing a crown (Kirīṭa) and red armlets (Aṅgada). He should be beautiful, adorned by all ornaments and carrying arrows and a bow. (68)

Nakula and Sahadeva both should be made like two Aśvinas. They should be holding swords and shields and not having medicinal plants in their hands. (69)

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Kṛṣṇā (Draupadī) should be made very beautiful and having the complexion of the blue lotus leaf. (70)

But Devaktī should be made as fair as the white lotus leaf.

Similarly Yaśodā should be having the colour of Madhūka flower. The goddess, Ekānaṁśā who is a part of Supreme Being should be made having a lotus in her hand and standing between (Bala) Rāma and Kṛṣṇa, her left hand resting on her waist. (71-72)

Bala (Rāma) should be made white and wearing deep blue garments and Kuṇḍalas (ear-rings). He should have eyes bent and oblique due to drinking wine. He should be carrying the ploughshare and the pestle in his hands. (73)

Kṛṣṇa should be made having the colour of blue-lotus-petal and carrying the disc in his hand. Similarly Rukmiṇī should be made dark and carrying a blue lotus. (74)

Satyabhāmā should be made beautiful and seated on Garuḍa. And other goddesses should be made very beautiful and charming. (75)

Pradyumna should be made good-looking and carrying a bow and arrows. O King! He should be as dark as a sprout of Dūrvā (grass), wearing white garments. He is full of intoxication, Lord Aniruddha should be made carrying a sword and a shield.

Sāmba should be made beautiful and particularly carrying a club in his hand. (76-77)

Both Sāmba and Aniruddha should be made lotus-coloured and wearing red garments. On their sides should be placed two female attendants with swords in their hands. (78)

Yuyudhāna should be tall and carrying a bow and arrows in his hand. He should be resembling the colour, the interior of the blue (Utpala) lotus and having long arms and beautiful eyes. (79)

O king! It is not possible to narrate in detail, the manifestations of Viṣṇu, the god of gods. So these manifestations should be represented by the learned, after knowing their functions and consulting the Śāstras. (80)

Thus ends chapter 85 entitled "Making the images of Gods", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Here ends Pratimā Lakṣaṇam.

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Chapter 86

Vajra said : O the best of Dvija (Brahmin)! You have explained the auspicious characteristics of images (Pratimās). O one having limitless lustre! Kindly tell (us) very well about the characteristics of the Temples. (1)

Mārkaṇḍeya said : The characteristics of the temples are described on the basis of Hasta measure (taking the length of a hand as a unit). The measurement in terms of Hasta is shown in relation to the measurement of the whole construction (Saṁsthāna). (2)

I tell you about that in detail. Hear from me the characteristics of the temple which is the best and which increases victory and health. (3)

The site platform (Jagatī) should be divided according to the portion of the temple. The jagatī should consist of three stages (Bhūmikās) of equal height. The length of each stage should be made half of its height. The stage (Bhūmikā) one after the other should have the shape of the Bhadrapīṭha shape. (4-5)

Kaṭi (the hip or the waist) of the temple should be made, half of the (height of the) temple, similarly the kūṭa (the portion of the temple above the Kaṭi). The width of the flight of the steps should be one-eighth of (the measurement of) the bottom of the Kaṭi. (6)

For each Bhūmikā (stage) should be of equal number. The Kūṭ a (portion above the kaṭi) should be divided into three parts, each having an auspicious Āmalasāraka. (7)

O king! The Kūṭa should be quadrilateral and gradually elevating. The (three parts) Vicchedas (compartments) should be decorated with a row of lions. (8)

The height of the door should be one-eighth above the deity. The height of the door should be made twice that of the width. (9)

On it an elevated Candraśālā (terrace) beautifying the door should be made. O King! On the first veccheda (part) of the Kūṭa decorated by auspicious Āmalasāraka the temple should be made with four bent (Bhagna) or unbent (na Bhagna) doors. (10-11)

Similarly in the other two vicchedas of Kūṭa the temple should be done. The temple should be surrounded by four separate

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Candraśālās on the four doors. This charming temple is celebrated as Himavān. (12)

The temple having a Kūṭa with two chedas is called Mālyavān and the temple with only one Kūṭa is called Śṛṅgavān. (13)

The Śṛṅgavān temple having only one door is called Āgāra. Āgāra temple having two girdles (Mekhalās) is called Bhavana. (14)

The temple having one Mekhalā is called Gṛha. The Śṛṅgavān temple having two Mekhalās is called Niṣadha. (15)

The same temple having only one Mekhalā becomes Nīla. The Mālyavān temple having two Mekhalās is called Śveta. The same having one Mekhalā becomes Vindhya. (16)

O king! the temples of all the gods except the varieties of Āgāra should be made facing any auspicious direction; but the varieties of Āgāra type should be facing only east and the west directions. (17-18)

O King! In these (Āgāra) temples the installation of only (Śiva) Liṅga is praised. The temples having one Mekhalā or two Mekhalās mentioned above have divisions like Jagatī and Kaṭī. O King! as before the third division Kūṭa should be made. (19-20)

The Valabhī temple built in the shape of Valabhī is beautiful. It is facing all the four directions. Its length is thrice its width. It has one Mekhalā and on both the sides of the Valabhī temple there is a candraśālā. In the temple three Āmalasārakas should be made. In it one part is Mekhalā and the other part is Kaṭi and the third part is Valabhī, which are all famous. (21-23)

The extent of Mekhalā should be made one-eighth part of the temple. The width of the Sopāna (Step) should be two eights (one-fourth) of the Kaṭī. In it a high gate should be made in one direction only, but this temple called Valabhī may be facing any direction according to the sweet will. (24-25)

In this temple the image of Brahmā, Viṣṇu and Maheśvara should be installed or Ekānaṁśā should be installed between (Bala) Rāma and Kṛṣṇa or Trilocana (three-eyed Śankara) between Gaṇeśa and Skanda or Janārdana or Tvaṣṭā should be made between the Sun and the Moon. (26-27)

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In one temple Durgā, adorned with many hands should be made; or there Lakṣmī the ornament of three worlds should be made. (28)

Or O King! there in the temple, Viṣṇu lying on the hood (of Śeṣa) should be made or the god of gods Janārdana, with his quadruple manifestations should be made. Or Dhaneśvara (Kubera) should be installed accompanied by Śakra (Indra), Kīnāśa (Yama) and Varuṇa.

Other gods who are not mentioned by me, should not be made. (29-30)

The temple having four doors, each one facing one direction, is called Vṛddhida. It is praised by Brahmā. (31)

Or there the lord of the worlds Hari, with his quadruple manifestations should be made.

O King! The auspicious temple, where there are three doors reflecting three Guṇas or where three doors thrice in height (triguṇa) are put, is called Triguṇa. (32-33)

Each of its door is facing one direction and it is with the walls of Garbhagṛha. There in the temple Brahmā, Viṣṇu and Rudra should be seated. (34)

Or O the best of kings! Āditya, Viṣṇu, Sun and Moon separately or Gaṇeśa, Rudra and Skanda should be seated in the temple. (35)

O King! The temple having no Valabhī on the sides is called Valabhī, but the temple having sides is called Śikhara. (36)

The temple having no Valabhī on the sides becomes Vṛttida and Kāmada temples.

The Triguṇa temples having no Valabhī on the sides becomes Nṛgṛha (that having three doors and without Valabhī on sides becomes Nṛgṛha-the house of men). (37)

The temple, whose main door under the Valabhī in a direction is made wide, is called Turaga. The temple is desirable for Śukra and Śani (Retas and Manda). (38)

It should be made for Vināyaka and Bhadrakālī also. O King! or it should be made for Skanda and Lakṣmī. (39)

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Or it should be for Nāgas and Pramathas. It is not recommended for any other god.

The Turaga temple, whose main door in a direction is widened and circular is called Kuñjara. (40)

It is recommended for the gods who are mentioned above in Turaga temple. O one having a great fortune! Moreover it should be made for Śakra (Indra). It is not recommended for other gods.

The temple which has the desired number of Garbhagṛhas under Valabhī is well-known as Yatheṣṭa. It has desired length. It has one door and the door is of desired measurement. (41-42)

O king! The same (Yatheṣṭa) having one Garbhagṛha is called Viśāla. O king! in this Yatheṣṭa and Viśāla, Mātaras (Mother-goddesses) should be made. O the tiger among kings! Grahas (planets) or Nakṣatras (constellations) should be installed. (43-44)

Or O King! Āditya, Vasus, Rudras, Viśvedevās, Marut-Gaṇas, Bhṛgus, Aṅgirasa, Sādhyas or two gods Aśvinas or eight Dikpālas or five Mahā-Bhūtas (elements) these gods should be installed in the two temples (viz. Yatheṣṭa and Viśāla). (45-46)

When Valabhī is extended on the back of Mālyavān, it is called Bhadra which should be made for Bhadrakālī. (47)

When Valabhī is extended obliquely on the back of the Mālyavān, it is called Dvāraśāla. The temple is very dear to the learned. (48)

When the temple called Śveta is made like Bhadra it is called Subhadra. But when Saumya is made like Dvāraśālā (Dvārapāla) it becomes Gandhamādana. (49)

The Saumya and Subhadra are praised by all of them.

A temple, having eight-sided Trikūṭa (summit), with three compartments and auspicious Āmalasārakas and having eight-sided jagatī, with one Mekhalā and eight Garbhagṛhas, with eight doors in eight directions, is called Kamala. (50-52)

There the eight Lokapālas should be made in their respective directions.

Or there eight Grahas omitting Ketu should be made. (53)

O King! there the Grahāṣṭaka should be made in this sequence; Sūrya, Śukra, Kuja (Maṅgala) Rāhu, Saura (Śani), Candra, Budha and Guru. (54)

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They represent eight aspects; Bhū, Jala, Ākāśa, Vahni, Indu, Arka, Dīkṣitārka (one consecrated for sacrifice) and Marut.

Or Jagadguru (Guru of the Worlds) Mahādeva should be made there. Or Vāsudeva in his eight fold manifestation in creating and causing to go.

Or in this temple Hari should be made in this way. Keśava in his fourfold manifestation should be installed there in four doors in four directions. And O best among the men! in four intermediate directions (Koṇas) beginning with Iśāna (North-east) etc. Gods Aśvaśīrṣa, Varāha, Narasiṁha and Trivikrama should be installed. (55-56)

In Aruṇodaya temple the jagatī (plinth) is raised without the shape of a Bhadrapīṭha, Turaga type of temple where front part without Valabhī should be made. But Aruṇodaya temple is praise-worthy for all the gods. It should be made facing the east and the west directions, it should not face any other direction. (57-59)

When this same (Aruṇodaya) temple is made very long, it is called Gūha. When two small temples are attached to the Aruṇa temple facing the north and south directions and when similarly jagatīs are covered with Valabhīcchandaka (top-rooms) facing each other and the faces of the saubha (?sauma) doors are covered by beautiful jālakas. The temple is called Garuḍa; which is very attractive. (59-61)

In that temple the installation of Āditya is praised. In the two side temples Daṇḍa and Pingalaka or Śukra and Śani should be made or great king Keśava and Śankara should be made. (62-63)

Or, a learned man should make in the Gāruḍa temple the Moon; and in the side temples, Śiśira and Ambupa (Varuṇa) should be made. Or in the Gāruḍa temple Kāmadeva should be made and in the two side temples two Vanamālīnas should be made. (64-65)

Or a learned should make the king of gods-Devarāḍ (Indra) in the temple and in its two side temples two Vanamālīnas should be made. (66)

Or in the Gāruḍa temple Yama should be installed and in its two side temples Mṛtyu and Kāla should be seated. (67)

Or in the Gāruḍa temple Varuṇa should be installed and in the two side temples Gaṅgā and Kālindī should be made. (68)

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Or in the Gāruḍa temple the lord of wealth-Dhanādhyakṣa (Kubera) should be installed and in its two side temples Śankha and Padma (conch-shell and lotus) should be placed. (69)

Or in the Gāruḍa temple Brahmā should be installed and in its two side temples Keśava and Iśvara should be made. (70)

Or in the Gāruḍa temple Mahādeva should be installed and in its two side temples Viṣṇu and Pitāmaha should be made or O delighter of Yadu! Vināyaka and Kumāra (Kārtikeya) should be made or beautiful Vīrabhadra and Nandī should be made. (71-72)

Or in the Gāruḍa temple Garuḍa should be installed and in its two side temples Kaśyapa and Vinatā should be made. (73)

Or in the Gāruḍa temple Vāsudeva should be seated and in its two side temples Rudra and Pitāmaha should be made. Or O Great King! Moon and Sun or Varuṇa and Anila, Lakṣmī and Kāla-rātrī or Anala and Anila, should be made or O great king! Tārkṣya (Garuḍa) and Ananta (Śeṣa) or Garuḍa and Aruṇa should be made. (74-76)

Or O the lord of the earth! in the Gāruḍa temple Dharma should be made and in its two side temples Artha and Kāma should be installed. (77)

A temple of the god should be made, having the shape of the Liṅga and having three Mekhalās. O the best of men! in this world it is called Śarva. When it has two Mekhalās it is called Trailokya and when it has one Mekhalā it is called Liṅga. When it has Kūṭa and Valabhī it is known as Sarvakīṭa. (78-79)

When the Trailokya temple has Valabhī it should be known as Brahmāṇḍa, when the Liṅga temple is having Valabhī it is called Sāra. (80)

These (above mentioned) six, Śarva and others, should be made facing East and West directions. A learned man should always install Liṅga in these temples. (81)

When the temple named Valabhī is quadrilateral without Mekhalā, door and the wall in the front and having pillars, it is called Catursara. It should be made beautiful.

Śakra with the groups of gods or Yama with Pitṛs or Mahākāla with Mātṛs or Nṛsiṁha and goddess Durgā should be installed in

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that. O king! The Nakṣatras (constellations), the Moon, the Sun, Planets or Vāsuki with serpents should be made in it. (82-85)

O King! when it (caturasara) has a Mekhalā, it is called Samekhalā. When it has two Mekhalās it is called Dvimekhalā and if it has three Mekhalās, O the lord of the earth! it is called Mekhalāḍhya.

All the gods mentioned above and praised by all should be made Sabhāsthas (seated in the assembly). O the best among men, those who are not mentioned also should be made Sabhāsthas (as a courtiers). (86-88)

O lord of the earth! When these Catursara and the following types of temples are with doors, they are known as Dhiṣṇya, Śalya, Budha and Indu. O King one desiring prosperity should make these temples and install any deity that one desires. (89)

When they are without Bhitti (walls) and having jāla (Lattice) on four sides, they are called Chandra, Megha, Ambuda and Ākāśa. (Moon, rain, cloud and the sky). (90)

Caturasra temple having one storey and the shape of a house, is known as Gṛha. Lakṣmī should be installed there. (91)

For all gods, the same (Gṛha temple) should be made having many storeys according to one's desire. O best of kings! that desired temple is called Bahubhūmika. (92)

The temple having twelve storeys and six sides, is called Meru. It should be made with four doors for all the three gods. (93)

All the temples having eleven storeys are called Śuktīmān. When it has ten storeys it is called Mandara. (94)

That with Nine storeys is known as Pāriyātra and that with eight storeys is well-known as Alaka. (95)

That with seven storeys is Vimāna and that with six storeys is called Nandana. By five storeys it becomes Pañca-bhauma and that with four storeys is Catuṣkaka. (96)

That with three storeys becomes Tribhūmi and that with two storeys is called Dvibhūmika and that with one storey is called Eka-bhūmika. (97)

The temple round in shape and having one Mekhalā round is called Samudga. When the same (Samudga) has the shape of Bhadrapīṭha and four sided Mekhalā and eight compartments with

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Āmalasārakas are made, the round temple is known as Nandi temple. (98-99)

The temple having a long great axis is called Guhārāja. There Bhadrakālī or Viṣṇu lying on the bed (of Śeṣa) should be installed.. (100)

The Vṛtta temple (circular in shape) having one śikhara (summit) and two Mekhalās is called Vṛṣa, one having the shape of a Haṁsa is (called) Haṁsa and having the shape of a Ghaṭa is called Ghaṭa. (101)

The temple having the shape of a Siṁha is called a Siṁha temple and one having the shape of a Maṇḍapa is called Maṇḍapa. O the lord of the earth, there are temples (called) Dvādaśāsri, Ṣaḍasri and Aṣṭāsri. (They are having twelve-sides), six-sides and eight sides respectively. (102)

I have described the temples, similarly I have described their Āśrayas (bases) and sthitis (positions).

The temple having five Śikharas, four Maṇḍapas and four doors is known as Kailāsa. And one with three Mekhalās and three Kūṭas, is well known as Triākūṭa. (103-104)

The temple with one Śṛṅga four Maṇḍapas and four doors is traditionally known as Saumya. The temple is very charming.

O King, there is a temple named Rājarāja. It is praised as the chief temple. It has one jagatī which is knee-high and equal to one third of the temple, similarly the kaṭi is also one third. Its śikhara is equipped with kuhara and decorated with various figures. It has one Maṇḍapa (pavilion). Four small temples are placed at the intermediate directions, which are joined on the ground through four Maṇḍapas, out of which two are at the base of the stair-case (sopāna).

And in Rājarāja temple if the four Maṇḍapas are devoid of śikharas and are at the base of the stair-case and if they are accompanied by eight Deva-gṛhas (small temples) it is called Dharaṇīdhara temple. (106-110)

When Maṇḍapas have Śikharas-the same is called Vimāna.

The temple with four intermediate temples placed in between the Maṇḍapas, the Maṇḍapas equipped with Śikharas and Mañjarī in the middle, is called Sura-rāṭ due to nine Śikharas. (viz., four of

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the temples, four of the Maṇḍapas and one of the main temples). (111-112)

The temple facing all the directions, either square or circular in shape and having raised Mekhalās with many vātāyanas (windows), many jāla gavākṣas (lattice windows) is called Ānanda. (113)

The temple, in which Āmalasārakas are in continuous raising order from the surface of the Mekhalā and in which there are many doors and which has neither muṇḍa nor skull-shaped nor śūlāgra (pointed like a śūla) śikhara is called Susamaḥ. (114-115)

When it has got a number of Muṇḍa the same is called Prabhajanaḥ when it has got four Maṇḍapas it is praised as Viśva-Karmā. (116)

The temple having four Maṇḍapas like that of Susama type, is well known as Mahā Sumana. (117)

When the temple has the shape of a Chatra (umbrella) it is called Chatraḥ or Mṛdaṇgaḥ, when the temple has the shape of a Mṛdaṅga; when the dome like a reversed Mṛdaṅga it is called Vajra. (118)

O King! The temple in which there is one kaṭi and similarly one jagatī with five Śikharas in a row and five doors, is called Lokapāla. It is praised in Lokapālas. Similarly they praise another type of temple which belongs to Mahā-bhūtagaṇa. (119-120)

That temple has circular kaṭi and similarly circular Mekhalā, it is having eight sided Śikhara and adorned with eight doors. It is well known as Dig-bandha temple. It is for all gods.

The temple equipped with a door (? having pitcher like form) going to a Maṇḍapa having the same measurement as that of jagatī and one Śikhara, it is called Sāmānyaḥ or ordinary.

The temple, which has a Maṇḍapa with lattice and a Guhā on its back portion and which has no Mekhalā is called Suguhaḥ. When the same has Triguṇa shape it is called Triguṇaḥ. (121-124)

When the Himavān temple has many pillars it becomes Nandaka.

A temple having pillars and Valabhī but void of walls is called Ākāśanī. There Ākāśa should be imagined.

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A temple having sixteen sides is called Soḍaśāsri (having sixteen-sided). (125-126)

A beautiful temple having the shape of a Śaṅkha (conch-shell) is called Śaṅkha. And O king! the temple having a lotus like śikhara is called Vaijayanta. (127)

The temple having a Śikhara without (sides) corners is called Ambuda. The śikharas equipped wit kuharas is called Mangala. (128)

Thus I have briefly described one hundred types of temples. When the direction is not mentioned they may be made facing any direction, according to the sweet-will. (129)

When the god is not mentioned, all gods can be installed (placed) in the temple. Especially in all, Viṣṇudevas should be placed. (130)

The moon and the sun should not be (placed) installed together in one place. When the sun is with moon, it vanishes. It brings decay. (131)

The sun and the lord of the night (moon) should be made, facing quite opposite directions. They should face east and west directions and not facing north and south. (132)

When the two are facing east and west, O the knower of the religion, the moon becomes venerable (poojyaḥ). It is auspicious. (133)

Similarly in one and the same temple two planets or Skanda and Vināyaka (Kārtikeya and Gaṇapati) should not be installed, Nāga and Garuḍa and Antaka (Yama) and Maheśwara should not be installed. (134)

Similarly Mahākāla and Nṛsiṁha, Raktā and Śuṣkā, Brahman and Rudra should not be installed in the same Veśma (apartment). Kṛatānta (Yama) or Bhadrakālī should not be installed with Kāmadeva. (135)

Similarly Varuṇa and Anala (Agni) should not be installed together.

Similarly when for the sake of one god, two others are worshipped. (136)

They may be placed together when there is the necessity for the religious rites of Lord Viṣṇu. (137)

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O best of Kings! the linking of two gods, whose combination is despised, becomes praiseworthy in the company of other gods (e.g.) The sun and the moon should be placed with a number of planets. (138)

Skanda and Vināyaka should be placed near Mahādeva. Similarly Śeṣa and Tārkṣya (Garuḍa) should be installed near Vāsudeva. (139)

In this way in different ways these opposite gods should be placed together according to the fitness of things. (40)

The characteristics of temples are briefly described as they were told by Pitāmaha. O the best of kings, for the welfare of mankind you should always uphold this Śāstra-Science with great efforts. (141)

Thus ends chapter 8O entitled "The characteristics of temples (Prāsāda lakṣaṇam)", in the dialogue between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 87

Mārkaṇḍeya said : Now I shall you about the temple named Sarvatobhadra, (all-auspicious).

There four-souled (aspects) Hari should be made the lord of Jagatī. (1)

There one beautiful four-sided Jagatī should be constructed. Or that twenty-four Garbhagṛhas should be constructed. (2)

On the back-side and higher than Jagatī a compound wall should be built. The whole construction should be given the shape of Mekhalā. (3)

O great King! there should be only twenty four temples. On four sides, of the Mekhalā a flight of steps should be placed. (4)

The steps which are one-third of the length of the Mekhalā are praised. O king, on the top of Mekhalā and at each of the two-sides of the flight of steps, three temples should be placed. (Of these three temples) the first is Garbha-mandira, which is without Mekhalā, in the middle of the two is a temple which is of Sāmānya type and without Maṇḍapa. (5-6)

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On its sides two temples named Himavat should be built having no Mekhalā. At the base of the steps two beautiful temples should be made on two sides. (7)

These temples having no Maṇḍapa-pavilion are called Devakula Daṁṣṭrās in the Sāmānya type. Similarly at the corner, on the top of Jagatī a Deva-kula type temple should be placed. (8)

Here the middle temple should be made having Maṇḍapa. Here four Maṇḍapas with Śikharas should be erected. (9)

In the corners of the central temple and at the junctions of the Maṇḍapas pairs of temples should be placed. (10)

Here each Maṇḍapa should be adorned with three doors. At the fourth door should be Deva-garbha-gṛha. (11)

The gate-ways of the Maṇḍapas should be decorated with stambhas (pillars). The number of the Śikharas in this temple should be nine. (12)

Of these eight are equal in height and the ninth is higher; there the middle śikhara should be made having no śikhara (pointed pinnacle). (13)

It should be decorated with various figures. It should not be skull-shaped or pointed like a śūla. There the remaining eight śikharas should have kuharas. (14)

And O king they (kuharas) should be adorned with Jāla and Gavākṣa. O King! everywhere the śikharas should be made having auspicious Āmalasārakas, Cakras, Patākās and Dhvajas. This very lofty temple looks as if it were crowned with the sky. (15-16)

Now learn the installation of gods in this temple one by one, O King! here Vāsudeva should be made facing east direction. Or it should be made facing the west. It should not be made facing other directions. O King! here the direction for Vāsudeva should be east. (17-18)

According to that the other direction should be imagined. Lord Saṁkarṣaṇa (Balarāma) should be made facing south. (19)

Thereafter Pradyumna should be made facing west direction. O King! Aniruddha is made to face the north direction. (20)

I have spoken about the Gṛhas at the juncture (Sandhis) of the Maṇḍapa which is described, facing different directions, Lakṣmī

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should be installed on the right hand side of the first Maṇḍapa. (21)

On the left hand side of the right hand side Nidrā and on the right hand side Kāla-rātrī (should be placed). On the west of the right hand side Siddhi and on its right hand side Rati (should be placed). (22)

On the north of left hand side Kīrtī and on the south Sarasvatī (should be installed). Similarly on the left hand side of the east Puṣṭi should be installed. (23)

In the Aiśānya, north-east corner etc. in the corner temples respectively Aśvaśirṣa, Varāha, Narasiṁha and Trivikrama should be installed. (24)

In small temples and in Bandhakas Mekhalā should be made O the best of the learned men, there are to be placed twenty four deities. (25)

O Yādava! they are Tārkṣay, Śaṅkha, similarly Padma, Cakra and Lāṅgala (a plough), Musala, Ananta and Gadā, similarly Tāla, Triśūla and Śāranga, Śara and Makara, Paraśu Mudgara and Carma and O king Pāśa, Paṭṭiśa, Nandaka and Śakti and similarly Muṣṭi, Vajra, Kaustubha and O Yādava; similarly Vanamālā. (26-28)

Now hear from me the installation of gods in the Dvaṁṣṭrāḥ Devagṛhas. O King! as before Indra and Agni should be installed on the right hand side. (29)

Yama and Nirṛti should be placed in south-west direction. And in west Varuṇa and Anila and in the north Dhaneśvara and Maheśvara should be installed. (30)

Or in Daṁṣṭrā-Devagṛha eight planets Grahāṣṭaka should be installed. There Āditya and Śukra should be placed in the east, Maṅgala and Rāhu (Kujā-surau) should be placed in the west. (31)

Similarly O king, Śanaiścara (Saturn) and the moon (Śaśāṅka) should be installed in the west, Chandraputra and Bṛhaspati should be installed in the North. (32)

O King! on the Daṁṣṭrā-Devagṛha of Vāsudeva two doorkeepers of Vāsudeva should be made. Their names are Saubhadra and Vasubhadra and they are the masters of all the three worlds. The door-keepers of Saṁkarṣaṇa should be installed. Their names are Āṣāḍha and Yajñatāra. (33-34)

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Jaya and Vijaya should be made the door-keepers of Pradyumna and O king Āmoda and Pramoda should be made the door-keepers of Aniruddha. (35)

In the Dvaṁṣṭrā-Devakula temple the gods mentioned before should be installed. There the installation of the door-keepers is praised in many ways. (36)

They themselves should be known as the Dikpālas and similarly Grahās. Now you listen one by one to the names of the gods on the Jagatī-Bandha (band). (37)

Gāyatrī, four Vedas, Vaiṣṇavī and Aparājitā; Mṛtyu, Kāla, Yama, Daṇḍa, Kavaca and Śara; Sāṁkhya, Yoga, Pañcarātra, Jñāna, Pāśupata, Vyāsa, Vālmīki, Mārkaṇḍa and then Mahābhūtās one after the other. (38-39)

In this kind of temple there should be a vast courtyard, beautified with natural celestial waters properly banked. (40)

Then a learned man should make four gate-keepers. The temple named Dvāraśālā is having a proper form and is beautiful.

Or the compound-wall (Prākāras), beautiful Garbha-guhās (inner-caves) should be made in a row. In these different incarnations of Viṣṇu having boundless splendour should be placed. (42)

O the best of Kings! alternatively all multitudes of gods may be installed in proper order. O King! one who builds this type of temple and worships all gods according to the proper rite is called a cakravartī in all the millennia beginning with Dvāpara (i.e. Dvāpara, Tretā and Kaliyuga). (43-44)

One who builds the surroundings of the temple lives in heaven as long as he wishes and then one gets sāyujya with the god of gods Viṣṇu. (45)

One who worships all the gods with the paraphernalia or Gandha, Mālya, Namaskāra, Dhūpa, Dīpa and Anna, in this temple even once, one gets the benefit of making the gift of all the three worlds in charity. Undoubtedly one gets whatever he desires.

As soon as this very beautiful temple with its Cakra and Patākā comes in sight all the troubles disappear. (46-48)

O King! O Yādava, if a man enters the temple his diseases, unnatural death and itayas (calamities) - (such as Ativṛṣṭi etc.) undoubtedly disappear. (49)

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O King! Akāla Mṛtyu (untimely death) Yoginis, Yakṣas, Rākṣasas, Pretās or Vināyakās have no power on them. (50)

Here in this temple all the principal sāttvatas (followers of Viṣṇu) attain sāyujya (communion) with Viṣṇu. All the male and female servants who live here go to heaven and remain there till the time of fourteen Indras.

O King! the king for whom this temple is built, also dwells in Indraloka and enjoys happiness for a long time. Any one who offers a Patākā has his sins swept away. All his ītayas-calamities subside and he attains excellent Puṇya (merit). One who completes such a temple becomes a cakravartī in the next birth. (51-54)

O the lord of the world! all the gods are installed with rituals in the temple as described by me. (55)

The water of the place always becomes a Tīrtha (sacred place).

When one goes there on a pilgrimage (Yātrā) or when a dramatic performance-yātrā is given at that sacred place, all the gods with Indra, the maker of Somarasa (Savāsavās), great omniscient sages and ancient Rājarṣis (saintly kings) with their followers, who reside in heaven and whose valour like Indra, Gandharvās, Apsarās and the benevolent Bhūta-gaṇās personally come to witness the great festival of gods. The man who witnesses the festival undoubtedly attains Kalyāṇa (prosperity). (56-59)

The king or his representatives or officers should never do any damage to the deva-dravya (the property of the god). (60)

If he does so, he falls into terrible hells along with his sons, cattles and relatives and in this world he undoubtedly loses his position. (61)

By the grace of the god of gods, the devotees of the temple prosper with their cattle and hoards of wealth. (62)

O the moon among kings! one should see this temple of the lord of three worlds, though it may be built by an other person. By seeing it a man becomes free from all the sins and gathers Puṇya (merit). (63)

Thus ends chapter 87 entitled "The characteristics of Sarvatobhadra Temple", in the dialogue between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 88

Mārkaṇḍeya said : Now I shall tell you the general characteristics of a temple. A temple should be made so as to have 64 padas. (equal parts). (1)

The door put in the middle of the temple, facing the direction evenly (Sama) is praised. The height of door is double its width.

The column of all the temples (Gṛha-stambha) should be made from the wood of a pure tree. The door should be made of the wood of trees known as Deva-kula (family of five trees of paradise. Vir. Mandāra, Pārijāta, Santāna, Kalpa and Haricandana). The wood should not be perforated, should not exude moisture and should not be hollow. (3)

The door bent in the middle like the middle of the Vajra should be carefully avoided with great efforts. It should be made auspicious and accompanied with figures on it. (4)

The image with the pedestal should be less by one eighth of the door. There the image should occupy two parts and the pedestal one part. (5)

O one with big hands! The learned should make the kaṭi one eighth less than the door. The Vasudhā i.e. Jagatī (platform) should be one third of the temple, so also the kaṭi and Mañjarī. The praiseworthy Garbha-dvāra (the door of inner shrine) should be less by one fourth of the measurement of the main door. (6-7)

A learned man should make the wall of Garbha less by one eighth of the wall of the temple. When it is one fourth of the height of the temple it is praised. (8)

O King! the Vasudhā-sañcāra (the jagatī passage) should be as part of kaṭi. The sopāna, the flight of steps should be in the middle and less by one-eighth (of the passage). (9)

Always the number of the steps should be even. Similarly they should not be made very narrow nor very wide. (10)

O King! the steps should be made (in such a way) that they may have less width as they rise higher from the base. On two-sides they (the flight of steps) should be decorated with lions. (11)

The temple should not be Muṇḍa (skull-shaped) or should not be pointed like a śūla nor bent (Ānanta), but it should be made even beautiful and having auspicious figures. (12)

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The pinnacle (Śṛṅga) should be white-washed with lime (Sudhā) and the ornamentations on its kaṭi (Waist part) should be variegated. At each side of the (main) doors there should be pratihāras (door-keepers), as in the case of Garbha-gṛha doors. (13)

The pedestal of the god (image) should be made in the middle of the Garbha-gṛha. It should be like the Bhadrapīṭha beautiful, polished and void of indentations (ghāta vivarjitam). (14)

The image installed in this kind of temple always brings auspiciousness. O bravest of men, therefore one should always think to install the god with great efforts. (15)

Thus ends chapter 88 entitled "The characteristics of a common temple (Sāmānya Prāsāda Lakṣaṇam)", in the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣ ṇudharmottara.

Chapter 89

Mārkaṇḍeya said : O the knower of religion-Dharmajña, now learn the entry in the forest (vana-praveśa) from me, who is telling it.

On an auspicious day, constellation Nakṣtra and time Muhūrta-after worshipping, the sthapati (architect) follows an astrologer-Daivajña and enters a forest. There he should examine the trees and decide which are to be cut and which should not be cut. (1-2)

O King! He should avoid the tree which are hollows, entwined with creepers, eaten by worms and similarly touched by fire and broken by wind. (3)

Similarly the tree broken by elephants, which have the nests of birds in them, which are near Tāpasas-ascetics, which are watered with Ghaṭa-jars and the abodes of Sattvās-living things should be avoided. The trees which are crooked or dwarfish, which have many veins, which are dried up at the top and which have become old in their infancy should not be selected. (4-5)

O great King! similarly the trees growing in a cemetery-Smaśāna, a temple, an ant-hill, lonely trees of a garden, trees indicating boundaries and trees growing on a road should be avoided with great care. Similarly Palāśa (Butea Frondosa), Kovidāra, Śālmali (silk-cotton tree), Pippala (holy fig-tree), Vaṭa

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(banyan-tree), Āmra (the mango tree), Puṣpaka, Kapittha (wood-apple), Vibhītaka (Terminalia Belerica), Vetasa (the cane) and the trees under which one takes rest; should be avoided. (6-8)

Nandana, Syandana (Dalbergia Ougeinensis), Sāla (Shorea robusta), Śiṁśapa (Dalbergia Sisson), Khadira (Acacia Pennata), Dhava (Anogeissus Latifolia), Kiṁśuka (Butea frondosa), Padmaka (Prunus Pudum), Haridrā (Canna Indica), Cīnaka (Panicum miliaceum), Arjuna (terminalia tomentoza), Kadamba (Anthocephalus cadamba) and Madhūka (Bassia latifolia) and similarly Añjana, Deva-Vṛkṣa and jātyā (Jasminum grandiflorum) and Rakta-Candana (Ptyerocarpus Santalum) - these are the best trees. They should be known as praiseworthy. Those which are not mentioned are good. They are said to give mediocre result. (9-11)

The trees whose core is red are auspicious for kings, whose core is white are auspicious for Brahmins, whose core is yellow are auspicious for Vaiśyas and whose core is black are auspicious for Śūdras. (12)

One should go to the west in the evening and should cut the tree after giving oblation to the ghosts-Bhūtas-living in the tree. (13)

O King! They should be offered food of Kulmāṣa-ullopika and other flowers; incense (Dhūpa) etc. and then O one coming from the Yadu dynasty this Mantra should be spoken. (14)

O the living beings-Bhūtānī-ghosts living here, I bow down to you. May you be blessed. Accept this offering and change your residence. After getting your permission and worshipping Pramatheśvaras-Lords of goblins - I shall surely use this tree in a temple. (15-16)

If you cannot leave this tree, you should kindly tell me clearly in the dream. (17)

O King! O fortunate one! saying this the architect and the astrologer, guarded by armed men, should sleep there. (18)

Then if one of them sees an auspicious dream or does not see, accordingly the tree may be cut without any doubt. (19)

If one of them sees an inauspicious dream, the tree should never be cut. If the tree is to be cut, a wise man after getting up should cut it, the next day. (20)

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O King! then making a Pradakṣiṇā, one should cut it down with a clean axe smeared with honey and ghee. (21)

O King! the falling of the tree whose tops are towards east or north or (īśāna) north-east is commended. The falling of the trees, whose tops are on other directions, is censured. (22)

The tree broken by wind or resulting in violence to animals should not be accepted. The excellent tree which is fallen by efforts should be accepted. (23)

Its front root should be marked with great efforts; the foremost part should be used for the head of the god and the root should be for the base. (24)

The trees which are worshipped wrongly or which are slanting bring death. The pillars made from the reversed top and root should be discarded. (25)

The temple made by reversing Agra-Mūla-the foremost and the bottom it decays. Therefore the trees having the foremost part on the east and the north should be used for making a temple. (26)

The reversing of Mahā-vaṁśa and Vaṁśa great family and ordinary family is censured. The house made of Dakṣiṇāgra turned to the south or parāgra tree causes troubles to the owner.(27)

O knower of the religion! Therefore with all the efforts a tree should be marked at the top and the root and then should be brought. (28)

O great king it should be carried by a cart, by men or by bullocks, on an auspicious day, Nakṣatra and Muhūrta after worshipping the land. (29)

A learned man should bring it nicely and sthapati will use it according to the proper requirement, purpose and lucky signs (lakṣaṇānvitam). (30)

O king! The man who enters the forest brings wood in this way and makes the house, his money, grains and sons always increase. (31)

Thus ends chapter 89 entitled "Dāru-parikṣā" (the test of the wood), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 90

Mārkaṇḍeya said : O king! with the aforesaid ceremonies the astrologer and the architect should go to a mountain and examine the stone. (1)

For Brahmins white coloured stones are good and for Kṣtriyas red. For Vaiśyas yellow is beneficial and for Śūdras black is beneficial. (2)

The learned people say that the stones, which have uniform colour, which are even and glossy (Snigdha), which are under the ground which break only after severe blows which are massive and pliant and beautiful which are smooth, void of sand, pleasing to the eye and mind, which are washed by the water of the river, pure and plunged in water, which are hidden by the shade of trees, which are near a sacred place and which are extensive and broad should be selected. (3-5)

The stones which are licked by fire or heated by the rays of the sun and which are used for some other work and affected by saline water should be avoided. (6)

Similarly the stones which are very much damaged, which are rough and used by unholy people and which are spoiled by cavities and full of various dots and curved lines, which are pierced and are full of vimalas (metal-ores) should be avoided. The Vimalas (metal-ores) should be known of three types viz. resulting from iron, bronze and gold. (7-8)

The stone which contains iron-ore, decreases the people, that which contains bronze-ore destroys the honour of the people and that which is full of gold ore it brings famine and destruction.

The stone in which circular lines are seen when polished or cut it should be known as the (Sagarbhām) one with some creatures in it. If the stone has the extremely red colour as Māṇjiṣṭha (Red as madder) then there is a frog in it. If the circular lines in it are of yellow colour one should know that a godhā a big lizard lives in it and if black a serpent. If tawny a rat and if slightly red-Aruṇa-a kṛkalāsa (a lizard) should be known. (9-12)

If stone shows Guḍa (molasses) colour of pigeon colour then a house-lizard (Gṛhagodhikā) if the colour of sward water; and of ashes or Vālukā is to be avoided. (13)

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In this way by the external colour the thing inside the stone, should be known and another one should be selected. (14)

When there are no outward signs for finding Sagarbhā-śilā, they should be smeared with (certain milks) Brāhmī, Māheśvarī, Śākrī, Vaiṣṇavī and Slakṣaṇa-peśitā stones having tiny layers, should be smeared with the milk of the she-goat. If after one day and night the stone does not absorb it, one should know that it is sagarbhā-having living things in it. Such stone should be carefully avoided. (15-17)

Kāsiśa and Pīta-Kāsiśa stones should be smeared with the milk of a cow. When the stone smeared with it becomes variegated, it is not praiseworthy. It is said to be prāṇigarbhā. A wiseman should smear Mustaka, Karavīra, Kuṣṭha and Tālīsapatra stone with the milk of a woman. (18-19)

And if the smeared stone sticks (Simisimāyate) it should be inferred that there is deadly poison and it should not be touched with hand. (20)

The stone which has one of the eight colours - white, lotus coloured, like the black pepper and a flower, yellowish and having the colour of Mudga - (Kidney bean), Kāpota (Pigeon) and Bhṛṅga (a black-bee); should be certainly known as praiseworthy. (21)

The stone which is black in colour, but which is combined with white like the diamond is specially auspicious and it increases sons and grand-sons. But the stone which is white in colour and is variegated with black diamond or the black stone with red diamond creates many difficulties. In all the stones having white colour, the diamond is said to be the praiseworthy. (22-24)

In all types of stones, the mixture of other colour is censured. Going on an auspicious day O king, a wise man should take a stone and bathe it with milk with Gavayas (auspicious things of the cow) and fragrant water and covering it with flowers and Darbha, an oblation should be given as before. (25-26)

Similarly the astrologer and the architect should sleep there for a dream. If an auspicious dream is seen as before, the stone should be brought. (27)

If the dream is not seen or if a bad dream is seen on the next day worshipping the group of implements and then worshipping

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the cutter of the stone, O king, should be carried and brought as told before in the case of the trees. (28-29)

O the best of kings, you should know with great efforts the Garbha-Vijñāna - the science of secrets of the stones and trees (for the temples). (30)

The stone brought by performing proper ceremony brings all happiness. Therefore one should do all efforts to enter the forest as told here. (31)

Thus ends chapter 90 entitled "The testing of the stone, (śilā parīkṣā)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 91

Mārkaṇḍeya said : Hereafter I shall tell you about the collection of baked bricks. White clay is auspicious for Brahmins, red for Kṣatriyas, yellow for Vaiśyas and black for the Antyajas-Śūdras. A wise man should make one to take the clay with auspicious colour for him. (1-2)

The clay should be taken from unmixed and auspicious ground and then it should be dried. This dried clay should be mingled with water and aquatic plant-śaivāla-moss. (3)

It is said that from that loam brick should be made with a machine (yantra) which is one hand in length, half a hand in breadth and half of that (one fourth hand) in height. (4)

O King! then they should be baked in fire of dried wood, dried Gokarī (cow-dung) and grass. (5)

O King! they should be baked with milked fire and not excessive. The bricks which are not properly baked or which stick together should not be kept. (6)

The bricks which are excessively baked, break when a Rūpaka is made out of them. The bricks which are not (properly) baked are without strength. The bricks which are struck together destroy the maker. (7)

The man who puts fire in the collection of bricks-Iṣṭakānicaya) is considered as bad as the seller of Soma. He is known as a sinner. (8)

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Therefore the fire should be kindled at the bottom (of the Nicaya) by a pure person. One desiring happiness in the present, should separate (the bricks) with efforts. (9)

O King! when the baked bricks become cool, they should be arranged together in appropriate forms and in proper place. (10)

O tormentor of the enemy! a wise man should arrange together the baked bricks in a form-Rūpaka, in a proper place. (11)

Similarly it is enjoined that the stones also should be arranged in a Rūpaka form. Similarly the (trees) wood should be arranged skilfully. (12)

A learned man should join the wood very well with iron (nails). It is enjoined that the unbaked bricks should be joined with mud. (13)

O king! with great efforts the auspicious joint of the baked bricks and stones should be made of Vajralepa. (14)

O King! I have told you about the making of baked bricks. It should be accompanied with lime. The limestones should be used for the temple of gods. It should not be used for domestic houses. (15)

Thus ends chapter 91 entitled "The examination of bricks (Iṣṭ akāparīkṣā)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 92

Mārkaṇḍeya said : Hereafter I shall you the procedure of making Vajralepa. O king! one should bring with care, Bilvaka, Kapittha, Āmra as well as the flowers of Śālmalī, the seed of Sallakī, the skin of Dhanvana and the paste of Vacā. (1-2)

O best of the men they should be taken in equal quantity. Eight times water should be added and boiled till it reduces to one-eighth. Then the vinyāsa of sallakī, the guggula of Bakula, Bhallātaka, Bilva, Kunduru, Sarja and Atasī should be added and boiled properly then it is known as Vajralepa. (3-5)

O king! the mixture of Lākṣā, Kunduru, Gṛha-dhūma (smoke in the house), the pulp of Kapittha and Bilva, Nāgaphala, Balā, Madhūka, Kiñjāpa, Madana, Mañjīṣṭhā, Āmalaka and Sarja is also renowned as Vajralepa. (6-7)

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O King! the mixture of the horns of bulls and the buffaloes, the hide of the goats and the milk etc., of the buffalo and cow and the juice of the Kapittha and Nimba is renowned as Vajralepa. (8-9)

The mixture of eight parts of Nāga (tin), two parts of Kāṁsya (bronze) and one part of Rīti (rust of iron) similarly make a Vajralepa.

O King! when lime is baked (first) and then moistened and mixed with the hide of cows and rough hair it makes a Vajralepa. (9-10)

O King! stone houses should be built using one of these varieties of Vajralepa. (11)

O the best of the men! the houses made of baked bricks last long. When they are joined with Vajralepa they are more stable. (12)

O great good king! they last for a hundred years and O the knower of religion they may last even for a million years. (13)

O the tormentor of the enemies! all of them should be plastered with lime and then it should be white-washed with the lime for beauty. (14)

O the sinless one! I have told you very well about the making of Vajralepa. It should be used for the interiors of the temples and for big buildings. (15)

Thus ends chapter 92 entitled " Vajralepana", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 93

Mārkaṇḍeya said : In Kṛta-yuga the temple was not made on this earth, O king! people could see the gods before their eyes. (1)

In Tretā and Dvāpara yugas though he people saw gods before their very eyes, they made images-Pratimās and worshipped them according to the ceremony. (2)

In Tretā-yuga the images of gods were installed in the houses. Then in Dvāpara the sages Ṛṣis made images in the forests. (3)

O King; the siddhas always worshipped them. The sages were happy to install the images (in the temple). (4)

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In this Kali-yuga all people do this activity of installing the images. In Kṛta-yuga jñana (knowledge was) supreme and in Tretā Tapaḥ - penance was supreme. (5)

In Dvāpara similarly the same (Tapaḥ) should be known as supreme, but in Kali-yuga the cities are full of temples. (6)

O the best of the kings : the kings wishing to get Svargaloka or heaven should make them but the king should not make them in the mutilated cities. (7)

The king who is not wounded (hata) in a battle is fit to make a city. The same king should mint emblems marked with his name. (8)

O the best of the kings, all the kings should build fortresses. They should always be established with giving land, etc., in charity. (9)

He should install all the gods, otherwise he acquires sins (pāpas). In Kali-yuga the worship done by him brings undesired results. (10)

The doer gets undesired results even in other hundred lives. One gets good results by installing images in Kṛta, Tretā and Dvāpara. (11)

As in those three yugas the Siddhas worship the gods sufficiently, there is no siddha-pūjā in the worship done in Kali-yuga. (12)

Therefore, in Kali-yuga land should be procured by donation, etc. In Kali-yuga one who kills a king in the battle becomes a king, not any one else. (13)

He should install the image in the city formerly built. O Yādava; other persons also may do it by getting permission from the king. (14)

A stable installation in the Gṛhyas is the cause of the permission of the king; the worship done by others should be done again. (15)

One should donate land, etc., according to one's ability. He gets two-fold results and uplifts his (kula) family. (16)

After worshipping with proper ceremony, if a king worships with pious-Iṣṭāpūrta-religion undoubtedly gets the fruits of Rājasūya and Aśvamedha sacrifices. In Kṛta, Tretā and Dvāpara, O

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king the dwellers of heaven (gods) personally come to this Nṛloka, but they never personally come in this Kali-yuga. (17-19)

Then (in Kali-yuga) they come, when they are evoked by the Brahmins at the installation. Hence in this Kali-yuga; a wise man should install gods with great care. (20)

In this Kali-yuga all the people are maintained (Pālyate) by the gods who are worshipped. When the gods are installed and worshipped they receive (the oblations). (21)

Therefore in Kali-yuga, it is beneficial to install with great efforts. So always the gods should be installed by donating land, etc. (22)

As the men go to the abode of the gods, by performing a sacrifice, O king; similarly they go there by installing a god. (23)

Therefore in this Kali-yuga, one should install a deity, by giving much alms. They should perform auspicious installation with great efforts, donating land, etc. (24)

O king, it should be installed at a fort, in a city and in an auspicious place; and in a street where is a marked place O king it should not be installed elsewhere. (25)

O King, in the village or a small village, where there is no market place a temple may be made outside the garden. It should not be made in the heart of a village. (26)

They should be built on the banks of a river, in the forests and in the parks and on the bank of a lake and on the peaks of mountains. (27)

They should be particularly in a beautiful cave near a mountain. The gods stay near such places. (28)

O the best of the men gods never come near the province where there is no reservoir of water. (29)

Similarly O the Lord of men; a temple should be made on the left hand side of a reservoir of water, or it should be made on front of it. It should not be made in any other place. (30)

When a temple is made in an island, the water near it is praiseworthy. The land on which a temple is made, should be examined. (31)

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The land which is white, red and yellow or black are beneficial to the varṇas (Brahmin, Kṣatriya, Vaiśya and Śūdra) respectively. Similarly the land with Kuśa, Śara, Kāśa, Dūrvā is beneficial. (32)

The land which tastes Madhurā, Kaṣāya, Āmlā and Lavaṇā are beneficial for all the people of the varṇas respectively, you have heard all before. (33)

The sites which are covered with thorny trees, full of pebbles and clods (loṣṭa), which have chasms, which are uneven, difficult to approach, covered with ant-hills, full of many rat-holes, covered with various kinds of ants, always broken by cart-tracks and formerly flooded with water should be avoided. (34-35)

O King! similarly the grounds which had on it the slaughter house or prison or where the residences have been burnt by lightning or fire or which suffers the from evil eyes of those who live there, whose back is like that of a tortoise or which is triangular in shape and which is void of turnings and the shape of a snake (Sūrpa), which is low towards the south or at the back and which had formerly taken in water and which had many veins (Suśira) should be avoided. (36-38)

The ground which after being dug cannot be refilled with the dug out earth or in whose pit a lamp becomes faith, the garland of flowers becomes withered and water poured for filling it, does not stay should not be selected and the ground which gives out bad smell should also be carefully avoided. (39-41)

The ground which is opposite of this, is preferred. The ground which gives out good smell and good sound which is glossy and firm, whose earth dug out from the pit not only is capable of filling it, but also remains in excess and in whose pit the lamp does not faint and the flower put in it, does not wither and water stays for a longer time, this ground should be known as praiseworthy. (42-43)

The work of examining the ground should be done on an auspicious day. If while looking for a good site one sees an auspicious thing or one hears something auspicious the ground of that site is good and Oh king! it should not be examined. It is always praiseworthy and renowned. (44-45)

O the best of the king! if one sees or hears something inauspicious, there is no need of examining it further because it is really inauspicious. (46)

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O brave amongst the men! one should install a temple at the site on an auspicious ground.

O the moon amongst the kings! (if it is done so, it is beneficial to the maker and for one's own expansion. (47)

Thus ends chapter 93 entitled "The examination of land", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 94

Mārkaṇḍeya said : After selecting the site, a temple should be made. At first a learned man should clear the ground on an auspicious day. (1)

The learned man should apply Gomayas (five auspicious things obtained from the cow). Then one should worship the god of gods Vināyaka. (2)

Similarly, one should worship the tools of Viśvakarmā used for the purpose. It should be filled with the edible cereal grains-palaollūpikā Kulmāṣā Odana-rice and parpaṭas Paramānna sweets and Puṣpa, Dhūpa and Anulepana.

After worshipping the astrologer and the architect, O king, one should clear one's own land as far as one can see. (3-5)

Then the learned should clear the land from which śalyas are removed. After that the ground should be firmly filled with the soil. (6)

It should be again filled solidly with the soil of the same recommended colour and from which the śalyas are removed. (7)

The site filled with soil should be made very firm and quite levelled. Then to find out very small śalyas, Śalya-Parīkṣaṇa the test of the śalyas should be done. (8)

O King! an intelligent man should do it with effort, as I tell you.

O King! if the soil is full of śalyas, after taking of the śalyas, a learned man should nicely fill the site with good soil. Having cleaned the site in this way, the kumbha (pot) should be installed. (9-10)

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On the same day on four sides, the Śilānyāsa (laying of the foundation stone) should be done. It should be done with fire-bricks, on four directions. (11)

The clay-bricks of wooden blocks should not be installed. On an auspicious day, auspicious Nakṣatra and Muhūrta, after worshipping the pot-shape should make of stone slab in the temple made of stone. In other places copper-pot should be placed firmly with it. (12-13)

Having don sixty-four round padas on the levelled place, O twice-born! there Devatā-nyāsa (installation of all the gods) described in the Vāstu-Vidyā should be done according to the rituals. (14)

Then worshipping Śrī Vāstudeva, the worship and Maṇḍala of Vāstudeva-gaṇa and god Vināyaka and Viśva-Karmā and the vessels used in it, should be performed according to the rituals with Gandha-Puṣpa, Naivedya-Dīpa-Dhūpa. (15-17)

Then one should offer Ghee (Purified butter) sanctified by uttering Oṁkāra in a sacrifice for god Śrīdhara, Viṣṇu and then a sacrifice-Homa should be made for Brahmā, in front of Brahmā and Vāstudeva-gaṇa. Then putting the Kuṁbha-pot-Śilā-nyāsa should be made. (18-19)

O King! then in the north-east Aiśāna corner a stone-slab-śilā (should be laid first and then make its Pradakṣiṇā. (20)

On the same day Sūtra-nyāsa should be done Yathā-Niveśa, according to the fixed plan of the temple. (21)

O Lion amongst men! After completing the lay out (Sūtra-Vinyāsa) nothing more should be done. If it is done, it is harmful for both. (22)

Then the place of the kuṁbha and śilā should be fixed with the astringent water of Vaṭa (Banyan tree), Aśvattha (Peepal tree) and other auṣadhi (medicinal) vegetation. (23)

Thereafter smearing should be done with frequent things like candana-sandal wood, etc., then it should be covered with clothes and flowers. (24)

Then uttering the name of each one. Dhūpa-Dīpa and su-naivedya should be offered in their names. After that the best of Brahmins are worshipped with Dakṣiṇā. (25)

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Then the person knowing the name-Nāma should worship the astrologer and the architect. Thereafter the performer or the architect or the astrologer should chant this Mantra. (26)

O Nanda, the heir of Vasiṣṭha by this worship kindly make us happy with vasus-wealth. O Jaya the heir of Bhṛgu, kindly bring victory to our progeny. (27)

O Pūrṇa, the heir of Aṅgirasa! Kindly fulfil my desire. O Bhadra, the heir of Kaśyapa, kindly make my mind noble. (28)

O Charming and joyful Nanda and Vāsiṣṭha having all the bīja, all jewels and medicines, please rejoice over here. (29)

O Subhaga (very fortunate) suvrata (having good rite) Bhadra-Kāśyapi the daughter of Prajāpati goddess in form of four sided earth you also rejoice over here. (30)

O adorned goddess Kāśyapi (the earth)! producing prosperity in life (bhvabhūtikara), great Ācāryas are worshipping with Gandha and Mālya-fragrant substances and flower garlands, you rejoice over here. (31)

O Avyanga, Akṣata, Pūrṇa and the daughter of Aṅgirasa muni O Iṣṭakā (giving desired things) kindly give me my desired thing. I desire prestige. (32)

In the property of the lord of the country, the lord of the city and the lord of cattle. Kindly increase the people, cattle, elephants, horses and the wealth. (33)

According to these ceremonies the levelling of the land should be done. O great king! The doors should be placed and similarly the height of the doors. (34)

Similarly the height of the pillars and O the best of Yadu! the bamboos should be fixed and the height of the Āmalasārakas and the symbols of the deity should be erected. (35)

Whatever the symbol of the weapon and the vehicle of a god be, one of the symbols should be placed on the Āmalasāraka. (36)

When it is completed and white-washed, the drawing up of pictures should be done. The kaṭi should be nicely pictured, the back should be white-washed. (37)

The picture fulfilling the desires and giving all prosperity, should be done scientifically. There in the picture other astonishing things should be painted with efforts. (38)

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Or on the temple of Viṣṇu the symbol of a Garuḍa should be made and on the temple of Durgā a lion and on the temple of Hara trident should be placed. (39)

On the temple of Lakṣmī the symbol of a lotus, on the temple of Brahmā that of a Haṁsa, on the temple of Kāmadeva or cupid an alligator (Makara) and on the temple of Saṁkarṣaṇa (Bala-Rāma) a Tāla should be the symbol. (40)

On the temple of Āditya there should be a lion in a half moon and on the temple of the moon a Mṛga-deer standing in the middle of a circle should be there. (41)

On the temple of Śakra (Indra), Thunder-bolt (Vajra) and on the temple of Vaivasvata a Daṇḍa should be made. On the temple of Varuṇa Pāśa and on the temple of Dhanada (Kubera) Gadā (Mace) should be there. (42)

O king on the temple of Skanda (Kārtikeya) a Śakti should be made and on the temple of Gaṇapati Paraśu-an axe-should be the symbol. On the temple of Agni a Jvālā-flame is prescribed. (43)

For Vāyu, the wind god, the symbol should be Ambara-bhaṅga crumpled cloth and for Nirṛti, goddess of Death a Camel-Uṣṭra should be the symbol and for other gods the symbol should be their own weapon. (44)

O king! then Dhvaja-flag should be placed; because demons Asuras like to stay in the flagless temple. (45)

By Dhvaja all the sins of people are destroyed therefore by all means a Dhvaja should be placed on a temple. (46)

O King! by building the temple in this way, there is always growth. There is no doubt about it. Therefore O Adīnasttva, (possessing goodness) by all means a temple should be made with ceremony. (47)

Thus ends chapter 94 entitled "Brahma-Śilā-nyāsa-Dhvaja-Vidhi", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 95

Lord Mārkaṇḍeya, having severe penance-Tapa and a very very long life said this. King Vajra asked, "O lord! How does one get the knowledge of eight Śalyas (Aṣṭa-Śalya-Jñāna)!"

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Lord Mārkaṇḍeya said to him : Once upon a time a great creature Bhūta (Mahad Bhūta) arose to destroy the three worlds. The gods quickly caught hold of the creature and threw him down with his head fearing that it may rise, the gods sat on its limbs. Parjanya (rain god), etc., sat on the right hand side limbs, in order, on the left Néga, etc., an inverse order, Parjanya and Hutāśana on head, two Kara-grahas Mahendra and Aditi, on ears Khyaditi, on the chest and shoulders Satya-Bhṛśa-antarikṣa Pavanāḥ, on the hand Nāgarājānaḥ headed by Chandra-Bhallāṭ, on the other hand Sāvitṛ and Savitā, on the arm Rudra and Vyādhī, on the other arm Aryamā, on the armpit Pṛthivī-dhara, on the sides (pārśva) puṣpa-Vitatha and Bṛhat-Kṣatā, on the other side Śoṣa-Śoka and Yakṣas, on the heart Brahmā on the jathara-belly Vivasvāna and Mitra, on the Meḍhra (Penis) two Jayendras and on the Vṛṣaṇa Testicles, Yama and Varuṇa, on Sfija-hips-two vṛṣāsuras on two (Urus) thighs Gandharva and on (Janghās) upper part of the legs puṣ padantas and on the knees two Mṛga-grivās, on the legs Pitṛdauvārikās should be placed. Similarly on the North-east direction (Iśānī dik) the head of the Vāstu-puruṣa and on the south-west (Naiṛrutī dik) direction the feet of the Vāstu-puruṣa should be placed. The Śalya should be fixed on that part of the Vāstu-puruṣas body, on which the Praṣṭā-inquires touches or on the limb of the Gṛhapati where there is frequent ailing. Then addressing Vāstu-puruṣa, the oblation of purified butter - Ghṛta should be given one by one. Or it should be offered at the place where the characteristics of the fire (Agni) become inauspicious, when Ghṛta is being offered.

Now I shall gladly tell you about the sixty four Pada vibhāgas of the same god. Outside it on the east there is ardha-padeśvara (The lord residing in the ardha-pada). Parjanya is the presiding lord of the Adhyardha Pada. Parjanya, adhyardhapadeśvara takes the hand. Mahendra, Ravi and Satya and Vṛṣa are the lords of two-two padas respectively. Antarikṣa is the presiding lord of the ardha-pada. On south Pavana is the presiding lord and Puṣpa is the lord of ardha-pada. Vitatha is the presiding lord of the adhyardhapada. Bṛhat-Kṣata, Yava, Bhṛṅga and Gandharva are the lord of two padas, Kośa is the lord of adhyardha-pada. Śeṣa is the

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lord of ardha-pada and here Din-nāgarāja is the lord of ardhapada. Mukhya (the main) is the lord of ardha-pada. Bhallāṭa, Candra etc. gods are the lords of two padas. Rāga is the presiding lord of adhyardha-pada. Tadāśana is the lord of the ardha-pada after that from the east are the masters (Nātha) of ardha-pada (Ardha-pada-nātha). Yakṣa is the master of two padas. Aryamā is ardha-pada-nātha, Sāvitra is ardha-pada-nātha on the south, Savitā is dvipadanātha-master of two padas, Vivasvān is ardha-pada-nātha, Jaya is ardha-pada-nātha on the west. Indra is the nātha of two pads, Mitra and Rudra are the māster-nātha or ardha-pada. On the north Vyādhi is the nātha (master) of ardha-pada. Mahīdhara is the nātha of two padas. Kāma is the ardha-pada-nātha. In the middle Brahmā is the lord of four padas. In this way there are thirty-two gods outside it. Inside there are thirteen. In that way there are forty-five gods.

At the time of asking the question, one whose name or sound (Ruta) is heard should be considered; or from the first letter of the word asked by the person asking the question should be considered. And in the group of Akāra etc. horse, man, dog, jackal, sheep, donkey and goat should be understood. In reality in the middle of nine fold divisions (Navadhā Vibhaktasya madhye) Va-kāra1 A-ka-ja-ta and Sa-ga-are the letters found amongst the ancient (or in the directions beginning with east-Praācyādiṣu). The Śalya should be placed in the direction from which the first syllable of the Vāstu is heard. In the centres devoid of the Lagna, Śalya becomes solid. In the sinful centres the direction is fixed with Śalya, according to Rāśi for controlling Bali the Śalya of the bone should be used, when strengthless sugar, burning charcoal (angāra), wood, Tuṣa (Husk), ashes etc. are used, the builder dies under all the circumstances; when sugar, husk, keśa (Hair), burning charcoal are used as Śalya calamities such as sorrow, unfortunate happenings, disease, death or theft occur. A god is not installed in the temple where there is Śalya. Therefore all efforts should be made to make a temple of Vāstu having no Śalya. On the south of the temple there is Kośabhavana, treasury of the god, on its south-east corner there is the Mahānasa (kitchen). On the south there is the Snāna bhavan (bathroom). On the south-west corner

1 These letters mean the group of verses beginning with the letter a, ka, ja, ta etc.

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there is kupya-gṛha. On the west corner is the water-room. On the north-west corner there is Bhāṇḍagṛha. There is Prekṣāgāra-auditorium in the north. On the north east corner there is the ejyā-gṛha worshipping chamber.

In front there is Karma-kāra-gṛha-the house for all the workers. All of them should be made without Śalya. Everywhere by the Draviṇa-Śalya (substance-Śalya) there is expansion. It is learnt that way. It is said -

In Ūrdhvastha, Kendraga and Saumya, there is Śalya called Draviṇa. There by the Kendra-rāśi the direction should be known. (1)

The Place where Uṣmā-warmth is found or where the earth has the shape of an umbrella or if the ground has a peak, one should know that there is Vitta (money). (2)

If the land is possessed with bluish flies with white wings and the land which has bed smell, under that land there is money. (3)

The place where two Puṣkaras are seen rising from one Nāla, people often say that under that there is much wealth. (4)

It is said that if the (Akṣīrā and Kṣīriṇa Vṛkśāhā) trees having milk or no milk are surrounded by (Tantus) fibres, also people say that there are thronless or thorny plants, there is wealth. (5)

O King! it is said that the place where a Vandāka is found on the tree and where the Kiṁśuka is white there also wealth is found. (6)

It is said that the place where the Himāmbhasā-waters of the snow is found and trees do not grow or where the trees produce flowers out of season, under that there is money. (7)

O the lord of Kings! the place where the Śārangaka couple and where there is a snake with variegated head, under that there is wealth. (8)

Thus ends chapter 95 entitled "Śalyoddhāra in the Pratiṣṭhā-Kalpa", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 96

Vajra said : O one from the Bhṛgu family! At what time should the installation be done? Of what type does it become when done at a particular different time? (1)

Mārkaṇḍeya said : O Yādava! Now here I tell you about the time of the installation, when done at a particular time it becomes of a particular type. (2)

When in this world the installation is done in Kṛta age it is Vaiṣṇavī always stay near. It gives money, grains, boon and prosperity. (3)

When it is done at the age of Tridaśeśa-guru of the gods, it is Aindrī. It is lustrous (Tejovatī) prosperous and controlling the ghosts. (4)

Similarly when done in Āgneyakāla it brings Bhūta-dāha. The people should understand that Tvāṣṭra is always wonderful. (5)

When done in Āhirbudhnya, it is always firm and bestows mercy on the people. When done in Pitrya-Kāla the performer is ruined and it brings death. (6)

In Vaiśva-Kāla it brings the welfare to the performer and it is desirable to the people. When done in Saumyakāla it is Saumyā and Kāntā. And it is beneficial. (7)

When done in the Aindrāgna-Kāla it is destroyed and destroys the installer. When done in Āśvina it becomes prosperous, but it is destroyed soon. (8)

When desired by the people done in Bhāgya-Kāla, it is sinful on the part of the performer. O the best of men! At an inauspicious age, the installation should be done. (9)

A particular god who is the lord of the Yuga is praised. That installation is full of money, grains and prosperous. It brings welfare to the performer. (10)

When done in the year called Saṁvatsara, it is always permitted. When done in Paripūrva time, it is called Bhūtaghnī and well-known in this world. (11)

If it is done at Iḍā-pūrva-Kāla it is Varada, Saumya and thought beautiful by all. When done at Anu-pūrva time, it is boon-giving and full of money and grains. (12)

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If done at Tat-pūrva time it is destroyed and it brings destruction to the installer. There also that of Śambu, Mṛtyu and Yama are beneficial. (13)

If done during the Uttarāyana-period it is Saumyā and it increases the wealth! It is full of money and grains, prosperous and produces joy among the people. (14)

When done during the Dakṣiṇāyana-kāla, it increases the sins. And there too when the Deveśa is sleeping (after Deva Śayani Ekādaśī) it increases all the bad things. (15)

O King! when done in Śiśira Season (winter) it becomes Dṛḍha-firm. When done in Vasanta (spring) it is Saumya. It is prosperous and boon-giving. (16)

When done in Grīṣma (summer) it is lustrous, lovely and controls the ghosts. If done in Prāvṛt-kāla the rainy season it is destroyed along with the performer. (17)

If done at Śarat-kāla - the autumn, it soon meets destruction. If done in Hemanta it is boon-giving and pleasing. It increases Dharma, religion. (18)

If done in Māgha month, it brings destruction of the performer. In Fālguna it is Subhaga-fortunate, if done in Chaitra month it gives joy to the people, if done in Vaiśākha month it is accompanied with money. (19)

In Jyeṣṭha it is permitted, if done in Āṣāḍha it gives prosperity to the performer, if done in Śrāvaṇa it is without money, if done in Bhādrapada (Proṣṭhapāda) it is destroyed. (20)

If done in Āśvina and similarly in Kārtika, it is destroyed by fire. If done in Saumya it becomes fortunate and in Pauṣa there is the best growth. (21)

If done in Adhika-māsa it is sinful to the performer and the self, but if done in the first 1/3 part of it i.e. first five days of the dark half, it brings auspicious things. (22)

If done during the second part that is the days sixth to tenth day, it is of middle type (Madhyā) and if done in the third, one third part i.e. from the 11th to 15th day it brings destruction of the performer. If done in the bright half Śukla-Pakṣa in the first 1/3 part i.e. from 1st to 5th it is said that it brings destruction, if done in the second one-third part i.e. from 6th to 10th its result is

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mediocre and if done in the third one-third part i.e. from 11th to 15th day it brings auspicious things. It augments prosperity, wealth and grains and is beneficial. (23-24)

If it is done during the first or second half in which there is Vṛddhi tithi, it brings auspicious things. If done at the time of Sun-god it is bright and if done at the time of moon it is also auspicious. (25)

If done on Tuesday, it is burnt by fire and if done on Wednesday, it gives wealth. If done on Thursday it is always firm, bright and giving joy to the people. (26)

If the Pratiṣṭhā (installation) is done during the time when the moon and sun are in the saura it is good. If it is done in Kṛttikā it is bright and it controls the ghosts. (27)

Or one giving honour if done after that at the time of fire, sun, bahuma-Mangala or Kumāra it is burnt by fire. (28)

If done at the time of Gaṅgā it is not burnt by fire. If done at the Prājāpatya time, it is always firm and merciful to the people.

When done at the Saumya kāla it gives boon, but it is destroyed by the rats. If done in Ārdrā Nakṣatra it soon brings the death of the installer. (30)

If done in punarvasu it is destroyed and then repaired again. If done in Puṣya it grows with wealth and fame. (31)

If done in Sārppa-kāla it brings destruction but it is beneficial to the Nāgas, if done at the Pitrya-kāla it results in the death of the installer and it is ruined. (32)

If done at the Bhāgya-kāla it is desirable to the people (Loka-gamyā) and it destroys the installer. If done at the time of Kāmadeva, it brings happiness to the installer. (33)

If done at the Āryamṇa, it is firm, prosperous and it brings mercy to people. If done in Hasta as permitted it is destroyed in the long run. (34)

If done in Citrā-Nakṣatra it is astonishing in this world and it is beneficial. If done in the Svāti-Nakṣatra, it is boon-giving, Saumya and brings mercy to the people. (35)

If done at the time of Aindrāgna it brings destruction to the installer, if done in Maitra-kāla it increases the friends. If done in Jyeṣṭhā it is full of lustre and it brings wealth and grains. (36)

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If it is done in that way in Mūla-nakṣatra the ghosts take shelter in it; if done in Āpya it brings anxiety, but if done in Vaiśvadev in brings happiness. (37)

If done in Śravaṇa-nakṣatra it is full of wealth and corn; if done in Vāsava-kāla it is full of money and O the best of men! if done in Varuṇa-kāla and Aja-kāla it is soon destroyed. (38)

If done in Āhirbudhnya Nakṣatra (uttara-bhadra-padā), it is firm and prosperous and it gives the desired objects to the installer. If done in Pauṣṇa and Āśvina, it destroys the disease. (39)

If done in Yāmya, it brings death to the installer and is beneficial to Yama; if done at the time of Vyatīpāta and similarly Vaidhṛta it should be known as bringing death and it ruins the installer. If done at the Sārka-kāla it produces anxiety and if done at the Saura-kāla it brings death. (40-41)

If done at the Sa-Bhauma time there is the danger of fire and if done at the Satamaska time it is not firm. If done at the time when the Rukṣa-bear-is adorned with Ketu, it meets with the burning fire. (42)

If it is done at the time of rising of Ketu, a famine occurs there, if done at the rise of Bahuma (Maṅgala), it is burnt by the fire. (43)

If done at the rise of the Saura the installer is ruined. If is said that if it is done at the time of Sa-Parīveśa Nakṣatra there is the danger of foreign rule. (44)

If it is hit by an Ulkā-meteor, with an earth-quake, it is dangerous. If an Ulkā falls there, it spreads disease. (45)

If it is done when there are three types of calamities, it is said that it is not auspicious. If done at the time of Divya (celestial), it ruins the installer, if done at Bauma it destroys one's own self. (46)

If done in the Antarikṣa it should be known that it ruins the people. The bear (Ṛukṣa) with Vaidhṛta and Vyatīpāta should be avoided. When done at the time of Āgaman-ādrava, all the remaining faults accompany it. If done at the Janma-nakṣatra, it becomes beneficial. (47-48)

If done in the second Nakṣatra it gives wealth, if in the third there is the danger of the enemy. In the fourth it becomes auspicious, in the fifth it increases the disease. (49)

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In the sixth it increases the work, in the seventh it causes destruction. In the eighth it is boon-giving and Saumya, in the ninth it increases the wealth. (50)

It is said that if done in the tenth Nakṣatra from the birth it completes the action and in the eleventh it produces prosperity and in the twelfth, it causes the danger of the enemy. (51)

It should be known that if done in the thirteenth it brings welfare, in the fourteenth it causes disease. If done in the fifteenth, it brings expansions in the sixteenth it causes death. (52)

In the seventeenth it gives prosperity, in the eighteenth it gives wealth, if done in the nineteenth it causes death to the installer.

In the second from that it gives wealth, in the third it causes danger from the enemy. In the fourth it begets welfare, in the fifth it increases disease. (54)

It should be known that in the sixth it produces wealth and it increases wealth and grain. In the seventh it is said that it gives pain and it is said that in the eighth it gives wealth. (55)

In the ninth it gives wealth and it increases happiness and all types of good fortune. If done in the second, fourth, fifth, eighth, twelfth and ninth candra (moon), it inflicts sins on the installer. If the moon is in the Janma-nakṣatra, third, sixth , eleventh and similarly tenth, seventh is pierced (Viddha) by grahās and when in fifth, ninth, twelfth eighth and fourth or second it gives one fourth result according to the sequence. If on the contrary it is Vedhastha, it is said that it is auspicious though it is a (Pāpa) bad graha.(56-59)

If the sun goes in the twelfth or second place from the moon, it is dangerous, but if it is in the twelfth or second and Bhauma it meets with burning. (60)

If it is in the twelfth, sixty-second or in Saura it brings death and if the moon is in the middle, of Pāpa-graha, it surely causes death. (61)

If the moon is nicely placed in one Kendra (centre) or in other three centres combined with Sūrya and Asūrya grahas, then O King the installation ruins the installer. If done when the moon (candra) sun (Sārka) are together it brings destruction and in Bahuma it causes burning. (62-63)

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It should be known that if one at Sa-Saura (Saturn) time it causes death and if with Rāha (Sa-rāha) it brings poverty. If done at the Nakṣatra with Uparāga (Soparāga) it causes death of the installer. (64)

If done when the moon is surrounded, it gives death. When the moon moves in a serpentine way (Sārpāntya-pādaga) or moves at the end of the Jyeṣṭha (Jyeṣṭhāntapādaga) or moves at the end of Pauṣṇa (Pauṣṇānta-pādaga) it ruins the installer. O the best of the king. One gets the result as told by me, according to the place of Rukṣa, the bear. (65-66)

O Yādava, I have told you the result one gets over here according to the fixed time Muhūrta. When the sun is in the middle of the day and the Muhūrta is the eighth place from Abhijita (Abhijite-aṣṭame), it is prosperous with all desires and without any of the calamities. If done when the low Guru (Nīcastha) is setting it kills the installer. (67-68)

When it is powerful (Balastha) Bṛhaspati it gives wealth and grains to the people. If done at Brāhma and Raudra it should be known as firm (Dṛḍha) if in Prājāpatya it brings happiness. (69)

If done in Svargya it gives Svargaloka (the heaven) if in cakra it brings sovereignty (cakrapravartinī), if done in Vānaspatya it is boon giving and if in anna, it increases the grains. (70)

If done in Vāsa, it is full of clothes, if in Kāla it results in death. If done in Āgneya it brings burning, similarly in Abdaivata-Varuṇa it causes dampness (kledam). (71)

If done in (solar) Saura it becomes prosperous and in cāndra (lunar) it gives the boon. If done in Śambhudaivatya it is ruined, if done in Go-devī (cow-goddess) it gives prosperity. (72)

It is said that if done in Vaiṣṇava it gives Puṣṭi (Nourishment) and if it is worshipped in Kaumāra it results in expansion; similarly if done in Pitrya it brings destruction. (73)

It is said that if done in Vāruṇa, it causes diseases; and in Anantadaivata (Ananta-deva) time it is auspicious. If done at the time of Pavana-deva it is not steady (calā) and if done in Yāmya it causes death. (74)

If done at the time of Vāgdevatā (Sarasvatī) it is always loveable and at the time of Śrīrodha it is full of wealth, if done at

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Dhanada time it is endowed with Śrī (wealth) at Śaila-devatā it is very firm (Sudṛḍhā). (75)

If done at the time of Pṛthvīdevī, it is firm and gentle (Saumyā), if done at Veda devatā it becomes auspicious and at Pauruṣa and Raucya it increases the religion very much and it brings happiness to the installer and moreover it is imperative. If done on Pratipadā it is firm, full of money and prosperous. (76-77)

If done on the second day it is full of money, on the third day it is boon-giving, on the fourth day it meets with destruction and only gives happiness to Yama. (78)

Similarly the installation of Vināyakadeva, (Gaṇapati) it is beneficial. If done on Pañcamī (fifth day) it is full of wealth, pleasing (kānta) and boon giving. (79)

If done on the sixth day it is always full of wealth, on the seventh day it destroys the diseases, on the eighth day it is full of abundant grains, but if done on the ninth day it is ruined. (80)

If the installation of Bhadrakālī is done on that (ninth) day, it strengthens the installer. It should be known that if similarly it is done on the tenth day it increases the religion. (81)

If it is done on the eleventh day and on twelfth day it fulfils all the desires. It should be known that if it is done on the thirteenth day the result is the same; but if done on the fourteenth day it is ruined. (82)

If it is done on the fifteenth day of the dark half Kṛṣṇapakṣa of the month, it brings destruction of the installer, but if done on the fifteenth day of the bright half it fulfils all the desires. (83)

O great King! if it is done on the ūnarātra it causes the death of the installer. Similarly O King! if it is Tryaha-Spṛśā (touching three) it should be known as sinful. (84)

The installation which is done at the time when the Bhauma (Maṅgala) is in Divya-antarikṣa and which is combined with catastrophe, should be done at the end of separation - Viprayogānta, if it is to be done. (85)

If done on Kṣayā-tithi (a missing date) it brings destruction, if done on a Vṛddhi tithi (additional day) it is praised. If done on Śakunau (omens) it begets sin and if it is catuṣpadi (with four legs) it is dangerous. (86)

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If done at Nāga (snake) it becomes Śūnya (empty) at Kiṁstughna it is auspicious; at Bava the first Karaṇa it is firm. Similarly it should be known that in Bālava (the second of the eleven karaṇa) it is auspicious. (87)

In Kaulava it is said to be boon-giving, in Tautila it destroys the diseases, in Garādi it is the progenitor of diseases similarly in Vaṇiji it is nourishing. (88)

In Viṣṭi it causes death and the installer commits sin and if done at the rising of Janmarāśi it ruins the installer immediately. (89)

On the second it becomes the cause of the loss of money, on the third it gives prosperity to the installer, on the fourth it causes the ruin of the house and on the fifth it produces disease. (90)

If done on the sixth it causes the destruction of the enemy, on the seventh it destroys the wealth, on the eighth it causes death. It should be known that if done on the ninth it destroys religion. (91)

If done on the tenth it increases business, in Lābha it gives some advantage, if done in the twelfth it increases the expenditure. Therefore the installation is to be done in an auspicious way. (92)

It is best if it is done at the time of (Janma Lagna-Udapay), rising at the Lagna of birth. It gives wealth and grains. In all other places the Janma-rāśi-phala should be mentioned. (93)

O King! if it is done at the rise of Meṣa (the ram) it soon destroys, if done at the rise of the bull, it is said to be firm as well as full of wealth and corn. (94)

If done in Mithuna-rāśi it is very much loved by the people (Loka-Kāntā) and very auspicious. If done in Kulīra (cancer-zodiac) it is soon destroyed, but if done in Siṁha (the lion) it becomes firm. (95)

If done in Kanyā-rāśi (the Virgo-zodiac) it is loved by the people; if done in Tulā it is unstable; if done in Vṛścika, (the scorpion) it is said to be steady and if done in Dhanur-dhara it brings welfare. (96)

If done in Makara, (crocodile) it is soon ruined, if done in Kuṁbha Lagna (the pitcher) it becomes firm. If done in Mīna, (the fish) it brings good things to the installer, if done in Kalpa it remains empty (Śūnya). (97)

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If done in Sūrya-Horā it is fiery, but it is said that if done in Soma (the moon) it is gentle, if done in the Dreṣkāṇa of Pāpa-graha it is said that it ruins the installer. (98)

If done at the time of Saumya-graha it is auspicious and it brings prosperity to the installer, the phala (result) is according to the navāṁśa of the Lagna. (99)

O the best of men! the result of Dvādaśāṁśa the twelfth degree should be known as the same, but if done at thirtieth aṁśa of Bhauma (maṅgala) and Saura, it should be known that it ruins the installer. (100)

O King! if it is done, at the Sita-Jīvendu-Putras it brings welfare of the installer, but if the Aṁśa is auspicious, in Pāpa-lagna also the result is good. (101)

It should be known that in a very good Lagna also the Pāpāṁśa produces sin to the men. If it is done when Bhāskara, (the sun) is Lagnastha, it is auspicious (Śaṅkarā) for the installer. (102)

If it is in second place there is loss of money, in third it brings money. (If done when it is in the fourth it decreases life and in the fifth the son dies. (103)

If in sixth it destroys the enemy, in the seventh it causes poverty, when the sun is in the eighth place it causes death and in the ninth religion is suppressed. (104)

In the tenth, there is the increase in the number of son, if done in Lābha it is profitable, if done in Dvādaśa, the twelfth it is full of expenditure and poverty. (105)

O the best amongst the men! if it is done when the moon is in the Lagna, it should be known as very firm, if the moon is in the second place it is full of money and in the third it is advantageous. (106)

In the fourth it is beneficial to Bandhus (the relatives-brothers) and in the fifth it increases the sons, in the sixth it destroys the enemies and in the seventh it brings wealth. (107)

It is said that if in eighth it is accompanied with death, in the tenth it gives good results of the actions and in Lābha it gives benefits. (108)

O King! if done in Vyaya it is full of expenditure. Now learn from me the result of the installation, when Ardhabimba, the half moon is decreased gradually in sequence. (109)

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O one with long hands! when the moon is in the Lagna, it should be known that it will be ruined soon, if in the second it brings poverty and in the third it is accompanied with money. (110)

If it is done when the moon is in the fourth many bad things happen, if it is in the fifth it causes the death of the son, If it is in the sixth the enemies are ruined and if in the seventh the wife dies. (111)

It is said that, if done when in the eighth it causes death, when in the ninth it kills religion, if done in the tenth it brings wealth and if done in Lābha it is profitable. (112)

If done in Vyaya it is always expensive, similarly it brings poverty. If Bahuma is in its Lagna, it causes death and if in Dhana it produces poverty. (113)

If he does it when it is in the third place, it spreads brilliant fame in all the three worlds. When in the fourth, it results in the destruction of Bandhu (the relatives-brothers) and if done in Suta, it kills sons. (114)

In the sixth it destroys the enemies; if done in the seventh it is destroyed in the fire, in the eighth it causes death of the installer, if done in the ninth it causes downfall of the country. (115)

In the tenth, the objectives and actions are realised and if in Lābha it is profitable. If done in Vyayaga, it causes separation from wealth, wife and children. (116)

If Budha is in its Lagna, it is accompanied with wealth; similarly in the second also the result is the same. In the third it is said to be boon-giving and in the fourth it brings wealth. (117)

It should be known that in the fifth it gives fame. In the sixth it ruins the enemies. If in the seventh it gives happiness, similarly when in the eighth it should be known that it gives pleasure. (118)

O King! if done when in the ninth it gives happiness and when in tenth it increases the labour. If done in Vyaya, it should be known as steady, advantageous and full of money. (119)

When Jīva is Lagnastha, it is full of wealth; in the second also it is the same. If done in the third it is steady and in the fourth, it is combined with wealth. (120)

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It is said that if in the fifth it gives happiness, in the sixth it destroys the enemies. If done in the seventh it gives kingdom to the installer and when in the eighth it gives prosperity. (121)

If done in the ninth it should be known as giving fame; if done in the tenth it gives prosperity. If done when it is in Lābha, it should be known as profitable; in Vyaya (expenditure) also it is advantageous. (122)

If it is done when Śukra is in its Lagna the installation is steady. It fulfils all the desires. When it is in Dhana it gives wealth and when in the third it increases the number of the brothers (relatives). (123)

When it is in the fourth place it should be known as giving good luck and when it is in the fifth it increase the number of sons. When in the sixth it is respectable and in the seventh, it increases wealth. (124)

It should be known that, when in the eighth it gives happiness and when in the ninth it gives happiness and wealth and in the tenth it is loved by the people, similarly when in Yuga it destroys the enemies. (125)

When it is Vyayastha it should be known that it brings wealth and similarly expenditure. When in Lagna it brings death, when in Saura it brings poverty. When in the second and third it brings forth wealth and when in the fourth it causes death of the doer. When in the house of son (Sutagā) it destroys the sons and when in the house of the enemy (Arigā) it destroys the enemies. (126-127)

When it is (Jāyāstha) in the house of the wife it destroys the wife and when in the house of death (Mṛtyugṛhopage), it brings death; when in the house of Dharma it causes the loss of Dharma and when in the house of Karma, it increases activities. (128)

When it is in Lābha it brings profit of land and when in Vyaya there is expenditure. The void centre (Śūnyam kendram) should be avoided and it should be done in an auspicious centre. (129)

Thus the astrologer should carefully find out the auspicious time, with the shadow and water (chāyāmbubhihi) and every effort should be made carefully. (130)

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Then on an auspicious day and the auspicious time written the Yantra, (Pūrvam Yantrastham Tat-Kālam) the architect himself should install the image in the pit of the Pīṭhika, the pedestal. (131)

Then and then only the name of the image should be given. When the image is installed at the end of giving its name, it becomes a Vaiṣṇavī Pratimā. (132)

The names of the females (goddesses) (?) should end with Keśava, that of the Brāhmaṇa should end in Nétha; it is said that the names of Hara (Śiva) should end in Īśvara and the names of the Sun-god should end in Mihira. (133)

It is said that the names of the images of other gods should end in the name of a particular god. In the Adhivāsana a second minute (Sūkṣma) image should be made. (134)

It should be made of clay and should be painted. Its Addhivāsana, dwelling should be made in a sacred place. (135)

The Addhivāsana should be done for one year or for six months or for a fortnight or for twelve nights or for a week or for three days or for one day and one night according to the Addhivāsana. It should be done with great songs, dances and decorations. (136-137)

The Addhivāsana should be made by announcing one's own name and every day it should be accompanied by the distribution of food and fire-worship. (138)

Then the installation should be made at a suitable time of the year. When done in an auspicious time, it brings supreme prosperity. (139)

O King! O great king! when it is done at the auspicious time, it brings prosperity to the King, the people, the installer and similarly to the astrologer and the priest. (140)

The installation properly done by the persons knowing śāstra at an auspicious time and with all good qualities (Sulakṣaṇā) it brings happiness to the people, it is commendable and pleasing due to boon. (141)

Thus ends chapter 9O entitled "The characteristics of installation of the image showing the time", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 97

Vajra said : O Lord, by what procedure is the installation done?

Mārkaṇḍeya said : Now, in the installation of the god, there are sixteen Ṛtvijas-priests.

They are the astrologer, the architect, (Kalpakaḥ), the performer, (Vācakaḥ) the reciter, Ardhabāhu knowing the Yajurveda, Hotā, the one who gives oblations and who knows the Yajurveda and guards the substances, the knower of the Ṛgveda, the knower of the Yajurveda the knower of the Sāmaveda and the knower of the Atharvaveda. These four, holding the four Kalaśas (pitchers), one of them holds the image and the other is the expert of doing the rituals of the gods. The third one safeguards the mantras and the substances. These the holder of the Kalaśas should be helped by Śakti. All these Ṛtvijas-Priests should not be without a limb, Akapilā (with tawny hair) ā-kekarā (squint eyed) and having more limbs. They should be having firm faith in their own Śāstras, gentle and should not be the son of a widow, who has remarried. Then on an auspicious day, the Yajamāna (the host) should be initiated by the Ṛtvijas, who are nicely bathed, whose (body) limbs are smeared, who wear flower garlands, give oblation with pious hands and sing with a rich voice. He (the host) should have taken a bath and should have put on rich garments. At his place smeared with cow-dung, the Brāhmaṇas tie the Kankaṇa with a white string. Having tied the Siddhārtha-Kavacāḥ with white cloth, the Pratisara Kankaṇa (wrist bracelet) should be tied on the right hand. Since then, drinks and wine, sex-enjoyment, anger, envy, pride and uncivilised things should be abandoned till the time of the installation and one week after that. And there should be -

Installation should be done on the seventh day from the day of the initiation. Till then the host should have self-control. (1)

He should observe Brahmacarya, he should eat the oblation, he should win anger, he should not have envy. O King of Kings, he should sleep on the ground and similarly he should bathe every day. (2)

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Thus ends chapter 97 entitled "Dīkṣā (initiation) at the rituals of installation", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 98

Mārkaṇḍeya said : Now begin the characteristics of the temple. Or in front, on a very pious part of the land (Sthaṇḍilatrayam) three altars should be prepared with the clay of the said colour and sand. Then the three altars should be smeared with the cow-dung, not fallen (on the ground). In the middle of the land the perfume should be sprinkled. On its right hand side there should be the altar of sacrifice. On its north there should be the altar of the sacrifice. On the Adhivāsana-Sthaṇḍila-the altar of the Adhivāsana (Preliminary consecration-Pratiṣṭhā-of an image), four Toraṇas, arched doors should be made. All the altars should be four-sided, four hands high and one third of the arched-doors in width. Two altars should be adorned by the top arches reaching all sides (of the altars). Bringing praiseworthy other trees for the arch-door (Toraṇa), by the rituals described for Vana-Praveśa-entering the forest, they should be put at the altar. The Toraṇa should be made from two logs of wood or from the wood that is not bent. All the Toraṇas should be of equal measure. At the first it should be made on the west of the Adhivāsana. The front Kalpaka should not be the master.

The Sāttvata should be in the front on the south of the Kalpaka. On his south the priest knowing Ṛgveda (Ṛgvedavit) should be there in the front. On the left of the Kalpaka in the front the host should be there. On his left, in the front, the Ardhabāhu priest knowing the Yajurveda (Yajurvedavit) should be sitting on the altar and facing the south. On the altar the priest knowing the Sāmaveda (Sāmavedavit) should be on the east of the altar facing the west. On his right there should be the (Vamśavādaka) the flute player. On his south there should be the Vācaka, the reciter. On his north the singer. The musical instrument players and the dancers (Vādanaka-Nartaka) should be at the back. On the south of the altar the knower of the Atharvaveda (Atharvavedavit) should sit facing the north. Hotā, the priest giving oblation should sit facing the front, at the Homa (Sthaṇḍila) the altar for the sacrifice, on the west of the Āgāra-place. Near the Caturasra there should be

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Āgāras, measuring a hand and having Mekhalās. On its north there are the guard of the mantras and the guard of the substances-Mantra-rakṣitā and Dravyarakṣitā-On the Ijyā Sthaṇḍila, the altar for the sacrifice, the Sāttvatas made for Ijyā should be there. On its south the guards of the mantra and the guards of the substances should sit facing north. Elsewhere the Sāṁvatsara should sit observing the time with great concentration. There is no rule for the architect. Then the Kalaśas made of gold, silver, copper and clay or Akālamūla and filled firmly, with the waters of sacred places, all the vegetations, all the fragrant things, all the seeds, all the jewels, gold, sandal and fruits and smeared halfway up to the mouth and whose neck is tied with a flower-garland should be placed before the Kalpaka. Before placing the Kalaśa, in the middle of the altar a lotus with eight petals should be drawn. Then the beginning of the rituals should be done. Saśiraskā, Gāyatrī with Praṇava in the beginning should be chanted. Oṁkāra, Namaskāra and the Karmā-rambha beginning of the ritual is auspicious. Then sometimes stotra is sung. Then with Rakṣoghna-Mantras the Siddhārthaka (Sarsava) white mustard should be laid in all the directions and the corners. After that beginning from the east the Toraṇas should be laid in a wooden beam dug twelve Aṅgulas (about a feet) deep. The Toraṇas are the four Yugas (ages). On the east is Kṛta Yuga, on the south is Tretā, on the west is Dvāpara and on the north (Uttara) is Kaliyuga. Thus laying the Toraṇas all the four Toraṇas should be wrapped with fresh fragrant, Darbha, dried leaves and the flower garland. Then on the Toraṇas flags should be placed. On the east should be Garuḍa with a yellow flag, on the south Tāla with a blue flag, on the west the Makara with a white flag and on the north Ṛṣya with the red flag. On the two sides of Garuḍa there should be Gadā and Cakra-the mace and the wheel, on the sides of Tāla should be Hala and Musala-the plough and the club, on the sides of Makara Dhanu and Bāṇa-the bow and arrow and on the sides of Ṛṣya there should be the sword and the shield. In the middle of the Toraṇas in the area of the fire there should be a chatra-umbrella. On the Southwest corner there should be Vaijayantī Patākā (banner) on the north-west there should be a flag, on the north-east should be a Daṇḍa (a stick). On the altar there should be a vitāna (a canopy). On every Toraṇa there should be a bell and a mirror. On Ijyā-sthaṇḍila-the altar of the sacrifice there should be a canopy. There on the east should be painted

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Pratihāras-door keepers Subhadra and Bhadra. On the south there should be painted Āṣāha and Yajña-tāta. On the west Jaya and Vijaya and on the north Moda and Pramoda. After doing that Dhruva and Dyau the pole-star and the earth should be illustrated and Māthura Mantra should be chanted. Then the water of the Kalaśa should be sprinkled by the host and the priest and the Bhoga-things to be offered as sacrifice. Beginning with medicinal herbs from the north-east direction on the timber four arrows with the feather and the sharp end of an arrow (phala) should be carved. Their names are Kandarpa, Saumana, Durdhara and Śikhara; Indra, Yama, Varuṇa and Dhanada are their four Lokapālas. At the Niveśana, time of their laying Kāṇḍāt-Kāṇḍāt should be spoken. Then five coloured sūtra-thread should be tied from one section to the other saying Kāṇḍāt-kāṇḍa. "The direction surrounded with the Pañca-sūtra with five colours is the Saṁsāra-sūtra made of Pañca-mahābhūta (five chief elements). The blue represents Pṛthivī (the earth), white the water, red the fire, yellow the air and the black the sky. While tying it saying "Dūṣyā-dūṣyā" is the mantra, saying, Indrāṅyā-Kīrtitam. The Sūtra is sung by Indrāṇī-the wife of Indra. Thereafter four filled pitchers should be placed on the Kāṇḍa-portions, root, in the space between the altars and four directions. These four should be believed to be the seas. There in the north-east direction the first pitcher (Kuṁbha) should be installed. Then another should be laid in order. Their names are Sahasravīrya, Vimala, Śatadhāra and Pramandana. Gold, Candana, flowers, vegetations and fruits should be put in them. The first should be chanted saying 'Śanna Āpa'. The second, saying 'Śanna-Devī', the third saying 'Āpohiṣṭha and the fourth saying Idamāpaḥ Pravahata'. Then in the east a vessel full of Lājā (fried grain) should be placed; on south a vessel of Tila, on the west Siddhārtha-Pātra-the vessel of Siddhārtha, on the north the vessel of the Akṣata-rice. On every vessel Ābrahman-Brāhmaṇa should be spoken. Then on the four corners, between the pitchers four lamps should be placed. Beginning from Iśāna they are the Vedas, Ṛg, Yajur, Sāma and Atharva. At their Niveśana 'Tejosi Śukram' should be said. Then, again Siddhārtha white mustard-Sarsava should be strewn with 'Rakṣoghnai' mantras. "Ye devāh purassadom" should be chanted and the advent of the Varāha, the bear incarnation should be read: Śrī-Sūkta should be sung. Then with that Pañcagavya (the five sacred things of the cow) the place should be purified. And the

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Toraṇas also for the purification of the images (arcā) it should be applied. Only that is done, in the Bṛhat-snapana (great-bath) anything else is not done.

Now the Arghya-

O the best of the kings when Toraṇa-Vinyāsa laying of the Toraṇa is done like this all the obstacles are cut down and the highest prosperity is produced. (1)

Thus ends chapter 98 entitled "Placing the Toraṇas in the rituals of installations", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 99

Mārkaṇḍeya said : Now the making of Pañcagavya is described. There the milk of the brown cow, the curd of the black cow, the ghṛta (purified butter) of the Nīla-cow, the cow-dung of the white cow, the urine of the reddish cow, should be taken chanting the Gāyatrī Mantra. While chanting 'Gandha-dvāra' the Gomaya should be taken chanting, 'Āpyāyasva' the milk chanting, 'Dadhikrāvṇa' the curd chanting, 'Ghṛtavati Bhuvanānām' the ghee (purified butter) chanting, "Devasyatva" Kuśodakam (the water of the kuśa) darbha-grass, should be taken and mixed while chanting 'Aghmarṣaṇa' mantra and Gāyatrī-mantra should be chanted. Then with that Pañcagavya the temple should be purified. The Toraṇas and the Arcā (Śaucārtha) best for purifying should be fixed. In the great bath (sprinkling) the same may be used or the other may be imagined. Now the preparation of the Arghya (oblation) to god : It should be made in a silver vessel from Śankha-the conch, Bilva, Lotus, Uśīra, the roots of Darbha grass, Dūrvā, Kṣīra (milk) Akśata (rice) Siddhārthaka (white mustard the Sarsava) and from the whole rice (Taṇḍula). It should be floated in the water. The Akṣ amantra Ratha....." etc. should be chanted. Purifying substances Drupadam Pavitram (Kuśa-grass) and Śankha Maṇi Śrī-Śukta and Kāṇḍāt-Kāṇḍa" .....etc. should be chanted. Then in an auspicious sound, nicely smeared with sandal pulp etc. in nicely worshipped vessel (Svarcita) the Pādya the water for washing feet should be prepared."

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O King! it should be prepared by chanting three Ṛcās beginning with 'Hiraṇya-Varṇe' or by three mantras. 'Āpo hi ṣṭha' etc. or by 'Sanno devī' etc. (1)

And there the Vācaka-announcer should tell Tirtha-ınāhātmya muttamam (the best greatness of the sacred place) with holy Brahma-Śukra Sūtra. (2)

Thus ends chapter 99 entitled "The procedure of preparing Arghya, Pādya and Pañcagavya for the rituals of the installation", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 100

Mārkaṇḍeya said : Now (I tell you how) Arcā-Sauca the paste for sanctifying the image is prepared. The Śauca should be Mṛṇmaya or citra-Karma-Kṛta. In both śauca Darbha should be used and Adhivāsana should be done. The name of the Śauca should be given from the material used. It should be prepared in the beginning. Then it should be prepared with water and with Gāyatrī. The second is prepared with clay chanting 'Ākrāmya' etc. This is another mantra :

O the earth! which is trodden on by the horse, by the chariots and by Viṣṇu, kindly remove the sins of my bad deeds that I might have committed. (1)

O earth! you were lifted by the Varāha-the Boar incarnation and by Kṛṣṇa with a hundred hands; you give me the desired thing and fulfil all my desires. (2)

The third is prepared from the Bhasma-ashes chanting "Bhūtistvam" etc. The fourth with cow-dung chanting 'Iha Gāvaḥ', etc. The fifth is made of Gaura-Sarṣapas, chanting Viṣṇoḥ Pṛṣṭ hamasi etc.; the sixth by Bṛhat-Sāmnā tretāgni-bhasma, the seventh by Pañcagavya chanting 'Śākvareṇa' etc., the eighth from Kuṣṭha chanting "Manasaḥ Kāmamākūti" etc. the ninth with the water of gold chanting "Hiraṇya-Varṇa" etc., the tenth with Darbha-Piñjala chanting. "Tarasamardi" etc., the eleventh with the sacred clay of the Tīrtha-sacred place, the twelfth with the clay of a river, the thirteenth from the summits of the mountains, the fourteenth from the clay dug out with the horns of a bull, the fifteenth with the clay trodden by and raised by the tail of a horse;

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the sixteenth with the clay from the Valmīkāgra-the top of a white anthill chanting "Kūṣmāṇḍa" etc.; the seventeenth with the clay of a sacred place, chanting the mantra "Pṛthivīdevī etc., the eighteenth with the clay of a lake chanting "Brahmajajñāna etc.; the nineteenth with the curd chanting 'Dadhi-Krāvṇa' etc., the twentieth with Ghṛta (purified butter) chanting 'Ghṛta-vata' etc., the twenty-first with jewels chanting "Aghamarṣaṇa" etc. Thus purifying oneself with these twenty-one Śaucas, the Parama-pāvana-best purifying mantras should be chanted.

The Aghamarṣaṇa made by the gods instantly purifies.

These things are the purifier-Kūṣmāṇḍa the goddess Durgā and Sarasvatī, Cāndrāyaṇa Vrata, a bull, the path of the chariot of Vāsudeva, Puruṣa-Sūkta or Śrī-Sūkta, Apsaram and the Abhijñā and similarly the sacred life history of a Vaiṣṇava. (1-2)

O king! after doing purification with the sounds of musical instruments (Vāditras) mixed with Jaya-Śabda (the word victory) and similarly with the dances of the beautiful ladies, in the Arcā of gods Adhivāsana should be done in the way I shall tell you now. (3)

Thus ends chapter 100 entitled "Arcā-Śauca" (Purification of the image), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 101

Mārkaṇḍeya said : Now after the Arcā-Śauca (smearing purification of the image) then the purified (Pavitraka) image should do the Adhivāsana (causing a divinity to dwell in an image). A bed having the head towards south or east should be placed, with "Kamala-Karṇikāyām dhruvā dyau" mantra. Then it should be covered with five bed-sheets of five colours and "Śuddhāvatya" should be chanted. Then the cover sheet an the Gaṇḍopadhāna-the pillow should be placed chanting. "Yuvā Suvāsā" etc. Then a Garbhamaya Ananta Nāga, with seven heads should be made and he should be put in bed. Then the soul (jīva) should be evoked; and Śiva-Sankalpa" etc. should be chanted. Then the invoking of Ananta should be done. Then after the sacrificial thread with arghya (oblation), sipping the pādya (water

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for washing feet) then anointing, garland, dīpa and dhūpa and Madhuparka every one should be adored with sāvitra one by one. Then the adoring snakes "Namostu Sarpebhyaḥ", etc. and "Yoge Yoga" mantra should be chanted or the Māhātmya (greatness) of Ananta should be said. Then chanting "Dhruvā dyauḥ" mantra Śrī-Bhagavad-arcā and Pavitraka should be placed. Then jīva should be evoked and "Śiva-sankalpa" should be chanted. Then the Lord should be evoked. Then all should be worshipped with the placing of the knees on the earth and utter Āgataḥ Bhagavāna (God, please come). Then should be worshipped with the sound of Śankha, Paṭ aha, Bherī and Jaya-(Conch-shell, drums, bugals and victory). Thereafter each lord should be adorned with Arghya, Pādya, Ācamanīya, Anulepana, Mālya, Dhūpa, dīpa, madhuparka, Prāpaṇaka and Mātrā-dāna with sāvitra. Then "Svasti na Indra", etc. should be chanted. After that chanting 'Yuvā Suvāsā', etc. the honourable lord should be covered with two cloths and flowers should be strewn on chanting "Yuñjate mana" etc. The Siddhārtha-white mustard-should be strewn chanting, "Bodhaśca mā pratibodhaśca", "Prādurbhāvān", etc. should be spoken. Adhivāsana should be done in this way. When the lord is made to rest adhivāsita-having put the Vedi, the altar, on the Arcāsthaṇḍila (the altar of Arcā) the Āsanāni Pādapīṭhāni (the seats and the foot-rests) and the altars and the Āsanas should be purified by Arcā-Śauca Vidhāna (the procedure of Arcā-Śauca). Then Sāttvatas should be worshipped with Śankara-gītokta-vidhi. Simultaneously at the time of oblation Hotā should purify the homa, vedī and āsanas of the place of sacrifice according to the rules.

When the adhivāsana is done every day Ijyāhoma should be done.

Till the installation is complete the worship is done with singing and dancing. It is Adhivāsana, which I have illustrated to you! (1)

Thus ends chapter 101 entitled "Adhivāsana" (requesting a divinity to dwell in an image), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

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Chapter 102

Mārkaṇḍeya said : I invoke the Jīva in the form of Bīja, the seed of the Lord who lies in everything. He dwells in body in five ways and again he is in five forms. (1)

In the Vāyavya or air form he always dwells in five ways. Similarly he dwells in five ways in Āgneya fire-form. (2)

I invoke the lord who dwells in vāruṇa water-form in five ways. He is again there in five ways in the form of the Bhūta-creature. (3)

I invoke Paramātmā, who is very fierce and the lord of the worlds-Jagadīśvara, who lies in everything, who holds everything, who is the master of all and who is invincible. (4)

I invoke the lord who is the master who is very minute, Varada-(giving boon) and Keṣtrajña, who is the lord whom all the worlds bowed down in the past and will bow down in the future. (5)

I invoke the lord who is the support of all the good qualities who is the birth place of the world and greater than the greatest. O jīva deva-the god in the form of jīva (the soul) I pray you come and personally enter into this Arcā-Pratimā. (6)

O faultless, O the lord of all the gods make it sajīva-(living). This is Arghya, Pādya and Dhūpa, kindly accept them. (7)

Thus ends chapter 102 entitled "Jīvāvāhana-the evoking of the soul", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 103

Vajra said : O the best amongst Bhṛgus! kindly tell me the invocation of the gods, by which mantras the invoked gods stay near. (1)

Mārkaṇḍeya said : O the best of Yādava! I tell you the invocations of gods. Some are avoided and some are told again. (2)

At the end of all invocations half the verse (one line) Idamarghyam ca pādyam ca dhūpoyam pratigṛhyatām (there is the Arghya oblation, pādya-the water for washing feet and dhūpa, fragrant incense). Kindly accept them. (3)

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I invoke two gods Nāsatyas, the sons of the sun. O having great luck, O both the Aśvinas giving boons, kindly come. (4)

I shall invoke eight Vasu gods, giving boons. O Vasu gods, who destroy the sins and give boons, kindly come. (5)

I shall invoke the Viśve devāḥ gods, who have a wonderful lustre. O mighty all Viśve devās giving boons, kindly come. (6)

I invoke the Aṅgirasa gods having a wonderful lustre. O Aṅgirasa gods having great might and valour (Parākrama), kindly come. (7)

I shall invoke the Rudras having three eyes and the bulls as vehicles. O auspicious Rudras giving boons to all the three worlds, kindly come. (8)

I shall invoke the Ādityās who have a shining lustre and who give boons. O all the suns giving boons and having shining halos, kindly come. (9)

I shall invoke Bhṛgu gods shining with the lustre of penance (Tapa). O Bhṛgu gods giving boons and having a shining lustre, kindly come. (10)

I shall invoke the Maruta gods having a great lustre. O Maruta gods! The lords of the worlds and the giver of boons, kindly come. (11)

I shall invoke all the Divaukasaḥ (gods living in heaven). O all the gods desirous of Mantra and Pūjā (worship), kindly come. (12)

I shall invoke the Daityas (demons) having great might and valour. O my religious-minded demons, the followers of the lord of gods! kindly come. (13)

I shall invoke the Gandharvas having beauty and money. O Gandharvas giving boons and taking any desired form, kindly come. (14)

I shall invoke all the Yakṣas with the Dhanādhyakṣa (the treasurer of gods-Kubera). O my Yakṣas well-known in the three worlds and giver of boons, kindly come. (15)

Similarly I shall invoke the Rākṣasas having various weapons. O brave Rākṣasas, the followers of the lord of gods, kindly come.

Similarly, I shall invoke the group of Vidyādharas, O different Vidyādharas moving in the sky, please come. (17)

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Similarly I shall invoke the Kinnaras who are the singers of the gods. O Kinnaras having a charming voice and beautiful eyes, all of you, kindly come. (18)

I shall invoke the Nāgas, serpent-demons moving in the regions of serpents. O my serpents giving boons and well-known in the three worlds, kindly come. (19)

Similarly I shall invoke the auspicious Apsarās. O my very lucky and lustrous damsels of the gods, kindly come. (20)

I shall invoke the wives of Tṛidaśa-gods. You all giving boons and having the hot lustre of sun-dial having the rays of gold, kindly come. (21)

Similarly I shall invoke the boon-giving mothers of the gods. You all auspicious and giving boons and happiness and having nice garments, kindly come. (22)

I shall invoke the Pitṛs-ancestors having minute forms. O you all Pitṛs living in a group, kindly come separately. (23)

I shall invoke very mighty and invincible suparṇās-(Garuḍas). O Suparṇās shining with the lustre of Viṣṇu, kindly come. (24)

I shall invoke all the Prajāpatīs who give boons. Let all the Prajādhyakṣās, the maintainers of the three worlds, kindly come. (25)

I shall invoke Devendras, the chief of the gods of the world. O my Devanātha giving boons and taking the desired form, kindly come. (26)

I shall invoke the Manus who is lord over the world. O all Manus! whose impurities are destroyed by penance, kindly come. (27)

I shall invoke the medical herbs who are auspicious and who maintain all the creatures. O the medical herbs who are auspicious and fulfilling the desired things of all, kindly come. (28)

I shall invoke the sages whose lustre is brightened by Tapa-penance. O all my sages who are siddhas and having a bright lustre, kindly come. (29)

I shall invoke the Śailān (mountains) along with all the medicines. O all my mountains holding this earth and the lord of the non-moving things, kindly come. (30)

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I shall invoke the trees having different forms. O all the trees having speed of mind and wind, kindly come. (31)

Similarly I shall invoke the Pātālas-(underworlds where the senses go. O Pātālas, the praised places of Daityas-the demons, you all kindly come. (32)

I shall invoke all the islands, the sustainers of all the wonderful things. O the islands, the dwelling place of the people and beloved of the world, kindly come. (33)

I shall invoke the beautiful worlds which have become the living places of all. O all the worlds loved by all, kindly come. (34)

Similarly I shall invoke the seas, loved by the world. O Seas, sustainer of the Rasas and loved by the world, kindly come. (35)

I shall invoke the rains, upon which all the creatures depend. O the rains, charming to all, you come here. (36)

Similarly I shall invoke all the four seas. O all the seas holding the water, kindly come soon to me. (37)

I shall invoke the rivers who are the mothers of the world and bestowers of boons. O you all the rivers auspicious and removers of all the sins, kindly come. (38)

I shall invoke all the group of clouds. O the clouds with great fortune, you all kindly come soon to me. (39)

I shall invoke the Piśācas-(goblins) who go everywhere, O the Piśācas who can take any form, you all kindly come to my place. (40)

I shall invoke the associates of Skanda-(Kārtikeya). O the associates of Skanda-having different forms, kindly come. (41)

Similarly, I shall invoke the associates of the gods. O the associates of the gods having various forms, kindly come to my place. (42)

Similarly I shall invoke all the associates of Hara-(Śiva). O you associates of Śiva-Śankara, having various forms, kindly come. (43)

Similarly I shall invoke the Mātṛs the mothers of the world. O you auspicious goddess Mātṛs, bestowers of boons and going everywhere, kindly come. (44)

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I shall invoke the Grahas-planets, who are the masters of all the worlds. O planets shining and the leaders of the world, you all kindly come. (45)

Similarly I shall invoke the Nakṣatras-(constellations) the bestowers of boons. O Nakṣatras, the leaders of the world, kindly you all come. (46)

I shall invoke all the very beautiful directions, east and others. O you all the direction bringing happiness to all the creatures, you all kindly come. (47)

I shall invoke all the divine auspicious Vīthīs-(orbits)-having nine planets. O you all Vīthīs adorned with grahas and Nakṣatras you all kindly come. (48)

I shall invoke the Muhūrtas-auspicious times having minute forms. O you Muhūrtas, auspicious parts of Kāla-the time, you come soon. (49)

I shall invoke six seasons which are lords of this world. O you all seasons, the initiators of Kāla-cakra (the wheel of Time), you come. (50)

Similarly I shall invoke Pañca-Saṁvatsarān (five years). O you all years, the initiators of Kālacakra, come. (51)

I shall invoke the four yugas (ages) having a bright lustre. O you ages having four images you all kindly come. (52)

I shall invoke fourteen Manus, six Manvantaras living till the life-time of Tridaśa-gods, kindly come. (53)

I shall invoke kāla, the time god who has auspicious parts. O lord Kāla, the lord of the gods, Janārdana, kindly come. (54)

I shall invoke the Vedās having the form of sacrifice. O Veda gods, bestowers of boons and having many forms, kindly come.

I shall invoke the Graha-(planets) particularly in the place of all Vidyās-(the learning). You all come here for the benefit of the people. (56)

I shall invoke the (hundreds of) weapons which are worth looking at and shining. O the weapons, the best adoration of armies, kindly come soon. (57)

I shall invoke the missiles, which are capable of going in all the three worlds. O missiles, spreading the bridge of religion. You all kindly come here. (58)

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I shall invoke Veda-Śāstras in may ways. O the Veda-Śāstras ready to protect the world, kindly come. (59)

I shall invoke the conveyance of Tridaśa1 gods.. You all kindly come with Tridaśa-conveyance. (60)

I shall invoke the Nāgas, very mighty sons of gods. O you best Nāgas brought near by gods, kindly come very quickly. (61)

I shall invoke the treasures-(Nidhīs) beginning with Śaṅkha and Padma-(the conch and the lotus). O you treasures having the same attitude of all people, kindly come. (62)

O the lord of the Yadu dynasty if one god is to be invoked from the whole group, the proper invocation Mantra for that one should be done here. (63)

Thus ends chapter 103 entitled "The invocation of a group of gods in the rituals of installation", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 104

Mārkaṇḍeya said : I invoke god Lord Brahmā, the cause of the creation, maintenance and destruction of this world. (1)

(I invoke) the four Vedas having four mouths who is the lord of four-castes. The shelter of four Āśramas, the bestower of boons and Bhūtabhāvana (causing-the welfare of living beings). (2)

(I invoke) the lord of this world Padma-Yoni-(Brahmā)-born from the lotus, from whom this world was born, Yajña-sacrifice was born, he was born of himself. He is the lord of this world, the sustainer of the sacrifices and is invincible. (3)

(I invoke) the supreme god-Head who is the lord of the sacrifices, the incarnation of the sacrifice and the only cause of the three worlds and who is omnipresent, gentle and the bestower of boons. (4)

(I invoke) Him who is the master of all the creatures born in the past and yet to be born, who is eternal and known by yoga, O Lord Brahman, kindly come for the expansion of the host. (5)

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1. 3x10 (=30) (in round number for 3x11 deities. 12 Ādityas, 8 Vasus, 11 Rudras and 2 Aśvins. cf. R,V. ix 92, 24)

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I invoke the god of gods, god Hutāśana (the fire). Here is Arghya, here is Pādya and here is Dhūpa. Kindly accept them. (6)

I invoke the lord who is the cause of the creation, maintenance and destruction of this world, the image of god, its support and the mouth of the gods. (7)

I invoke Vibhāvasu having a flag in the form of smoke-(Dhūmaketu) who has reddish brown eyes and reddish brown Jaṭā-(the matted hair), who moves in the vehicle of the parrots and who is adorned with all ornaments. (8)

(I invoke) Him who can go everywhere, who is the bestower of boons, who lives in the stomach (Jaṭhara) of the creatures and who is the image of lustre and is invincible and who has seven tongues and great strength. (9)

I invoke the Jāta-Vedas (all-possessor) Bhānu who is the indescribable part of Viṣṇu, who has seven flames and who is Acyuta-(imperishable) and seven fire woods of seven sages. (10)

O you purifier and kind one, giving strength and increasing the prosperity of the devotees; kindly strengthen the Yājaka and the Yajamāna-the sacrificer and the host in every way. (11)

Here is Arghya and here is Pādya and Dhūpa, kindly accept them.

O the best of the Kings! now I shall tell (you) about the invocation of the other gods. (12)

At the end of the invocation of all (the gods) this śloka is to be recited, "kindly enter into this Arcā-(image) nicely made by me with devotion. (13)

This is Arghya, this is Pādya and this is incense (Dhūpa). Kindly accept them. Now I shall invoke Dhruva who is the lord of the group of all gods and by whom this Bhacakra is bound and spun with the lord of wind. O Dhruva who is the lord of gods and who is Keśava whose (Vikrama (valour) is unimaginable. (14-15)

I shall invoke the sky the master of the group of all planets and before whom all the worlds bow down and which is adorned by hundreds of Vimānas-aerial cars. (16)

O supportless gentle lord sky, the third pada-foot-step of great-souled Viṣṇu the god of gods, kindly come to me. (17)

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I shall invoke the endless, vast upward direction which is not understood, very deep and adorned by hundreds of aerial-cars. (18)

I invoke the downward direction which is protected by Śeṣa and which is endless, vast, spotless and doing good to others.

O unknowable, supportless, very fortunate goddess without the rays of sun or moon and worshipped by the Siddhas, kindly come here. (19-20)

O great mighty, under direction which is very deep, vast, huge and adorned by many places, where multitudes of Nāgas, Daityas and serpents dwell and which is full of many jewels and having many forms, kindly come to me. (21-22)

Now I shall invoke Divākara-the sun god having a thousand rays and who is invincible and the incarnation of light and who bestows boons and removes the fear of the devotees. O god, the lord of the world and the master of Ṛgveda, Sāmaveda and Yajurveda, kindly come. (23)

In invoke Lord Āditya, the lamp of the three worlds who destroys all the diseases and who sleeps in the waters. (24)

I invoke god Varuṇa, who is like smooth Vaidūrya-emerald-(gem) and having great splendour. O the god of waters and lord of group of sea-monsters (yādogaṇa), Maheśvara and always served by the groups of Nāgas, Daityas and serpents, kindly come here. (25-26)

I invoke the moon god having cold rays, who is the lord of nectar, master of the vegetation and the head of Dvijas and delightful to the eyes. O moon god, having a hare-mark and spots like those of a deer, kindly come. (27)

Now I shall invoke Lord Bhauma-(Mars) who is the incarnation of light, who is very difficult to be pleased and who is merciful to the devotees and always worshipped by all nakṣatras, who is the image of auspiciousness, unpredictable, crooked and having red light. O Lord Bhauma having light like a burning charcoal, kindly come. Everything good or bad on this earth is in your hands. (28-30)

I shall invoke Skanda, having six heads, who bestows boons and who destroys the armies of the enemies of gods and increases the joy of Pārvatī. O god Kārtikeya, the lord of this world and

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having the peacock as the carrier, O Kumāra, whose thief was Mahiṣāsura, kindly come today. (30-31)

I shall invoke Budha the imparter of knowledge, the lord of this world and belonging to the moon the Chief of the planets, the image of lustre and very difficult to please. O Budha, wishing to conquer the world and Janārdana, with great strength and great lustre and strong-armed, kindly come. (32-33)

I shall invoke Viṣṇu, who holds Śaṅkha, Cakra and Gadā (the conch shell, the wheel and the club) who is as dark as the Atasī flower, who wears yellow garments and who is infallible. O the lord of gods, of immeasurable Nārāyaṇa, the creator of mankind and holding great Śārnga bow, kindly come. (34-36)

I shall invoke god Śakra (Indra) the lord of all the gods, having huge hands, holding Vajra in the hand and busy with the welfare of the cows and the Brahmins. O god having a thousand eyes, O the destroyer of the armies of the enemies of gods, O moving on Airāvata elephant, O delighter of the heart of Śacī, kindly come. (36-38)

I shall invoke Jīva who is the priest of the lord of gods and Bṛhaspati, expert in the Veda and Vedāṅga and having large sentences. O fortunate Jīva living on this earth, kindly come; the increase of crop is in your hands and you increase the prosperity. (38-40)

I shall invoke goddess Pārvatī, Umā bestower of boons who is the beloved wife of Hara, (Śankara) who has beautiful limbs and who increases prosperity. O goddess, the mother of the world and the delighter of Menā's heart, O pious, gentle and always loving the devotees and giving boons, kindly come. (40-42)

I shall invoke Sukra, (Venus) the lord of this world and born in Bhṛgu family, who is eternal and the head of all the wealth and with shining lustre due to penance. O fortunate lord Śukra giving boons and always the controller of the years, kindly come for sixteen kinds of arcā-worship. (42-44)

I shall invoke the god Prajādhyakṣa having no sins, who is merciful to the devotees and the creator of the people. O Prajādhyakṣa, creating people, kindly come, in your hands are the increase or decrease of the people. (45-46)

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I shall invoke Sauri (Saturn) who moves very slowly and who is infallible and invincible ascetic-(Tapasvi) removing the fears of the devotees. O god having sharp rays and showing likes or dislikes kindly come. You are unknowable and auspicious and inauspicious things on this earth and pertaining to the king are in your hands. (46-48)

I shall invoke god Gaṇeśa having the head of an elephant and who is the controller of hurdles, destroyer of hurdles and dear to the heart of Pārvatī. O god Gaṇādhyakṣa the head of Gaṇas, having a long belly and huge hands, kindly come. O the lord of all the people, the achievements of the works lie in your hands. (48-50)

I shall invoke Rāhu, the king of the demons who became a planet and who is brave, who got a boon from Keśava and who burnt his sins with Penance. O the best of demons, bestower of boons and having unimaginable valour, the image of darkness, invincible and having the garments of inverted sky, kindly come.

I invoke god Viśvakarmā, who is infallible and the establisher of all the Śilpa (sculpture) of all the gods. O the best of gods, always establishing the sculpture and unthinkable one, kindly come. O the lord of all, the results of all are in your hands. (50-54)

I shall invoke Ketu, the banner of all gods. He knows the sacred scriptures, knows all regions and gives fearlessness to the devotee. (55)

O Dhūmaketu, (the comet) having the lustre of fire, whose flames are terrible and spread out and the destroyer of the sins if worshipped, kindly come here. (56)

I shall invoke auspicious Kṛttikā worshipped by the gods. O ordinary auspicious goddess, the eldest daughter of Dakṣa, kindly come. (57)

I invoke Rohiṇī the dear wife of the moon, O Rohiṇī knowing religion, bestower of boons and beautiful due to fixed actions, kindly come. (58)

In invoke Illvilā, the dear wife of the moon. O goddess Illvilā, bestower of boons and beautiful with gentle actions, kindly come.

I shall invoke Rudra having three eyes and a trident in the hand. O Śankara, the soul of everyone and the lord of great Gaṇas, kindly come. (60)

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I shall invoke Ārdrā Nakṣatra (constellation) called Bāhu. O Ārdrā, having all beautiful limbs and terrible as Rudra, kindly come. (61)

I shall invoke Aditi, who has burnt her sins by Tapa (penance). O the mother of Ādityas, O goddess knowing religion and observing great Vratas (vow), kindly come. (62)

I shall invoke the star Punarvasu, knowing religion. O Punarvasu fulfilling Cara-Karma, the work of mars and action of Astrology (Cara-Karma-Prasādhaka), kindly come here. (63)

I shall invoke Puṣya constellation called Kṣipra. O fortunate Puṣya, kindly come and increase the Poṣa (nourishment) everywhere. (64)

I shall invoke the serpents who can move in endless three worlds. O serpents! kindly come from everywhere. Let your form be gentle. (65)

I invoke Āśleṣā, who increases the Śrī of the devotees, O terrible and victory giving, kindly come here. (66)

I shall invoke Pitṛs having material form. O imperishable Pitṛs enjoying the oblations of Sudhā-nectar, kindly come soon.

I shall invoke Maghā, which is a terrible constellation due to Añjasā (velocity). O fortunate goddess, cutting all the sins, kindly come to me. (67-68)

I shall invoke Bhaga, who increases the good-luck of the devotees. O the best god, inconceivable lord Bhaga, kindly come. (69)

I shall invoke the best Pūrva-Phālguna. O fortunate god, fulfilling the acts of planets, kindly come. (70)

I shall invoke the Aryamn-Āditya who is the treasure of lustre. O Aryama, destroying the sins of devotees, kindly come here. (71)

I shall invoke the auspicious best Uttarā Phālguna. O fortunate immovable goddess having beautiful limbs, kindly come. (72)

I shall invoke Hasta (constellation) of the Sun family which is quick due to velocity. O Sāvitra, knowing religion and destroying the sins of devotees kindly come. (73)

I shall invoke god Tvaṣṭā, having bright lustre. O lord Tvaṣṭā ready to maintain people, kindly come to me. (74)

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I shall invoke attractive Citrā, who has variegated beauty. O Citrā who bestows boons and fulfils gentle works, kindly come. (75)

I shall invoke Vāyu the wind who can go everywhere and who has a shining lustre. O god Vāyu dear to all the creatures and the world, kindly come. (76)

I shall invoke Svāti, whose light increases day by day, O goddess Svāti very nice in the work of moving, kindly come here. (77)

I shall invoke Indra and Agni together, who have bright lustre. O Indra the lord of the world kindly come and O Agni giving victory come here. (78)

I invoke the best Viśākhā, who has terrible light. O auspicious and common goddess Viśākhā, you kindly come here. (79)

I shall invoke god Mitra having shining rays of light. O fortunate Mitra! Kindly come and destroy the sins of the devotees. (80)

I shall invoke the best Anurādhā giving boons. O Anurādhā adorned with gentle works, kindly come. (81)

I have described the invocation of Śakra. Now, O king, hear that of Jyeṣṭhā I shall invoke constellation, which has the power of Śakra. O terrible Jyeṣṭhā having beautiful eyes, you come. (82-83)

I shall invoke god Nirṛti, before whom the brave bow down. O god having ugly eyes and great strength and valour, kindly come. (83-84)

I shall invoke Mūla constellation which is terrible and vast. O Mūla having great luck and giving fearlessness to the devotees, kindly come. (84-85)

I shall invoke waters (Āpaḥ), which are auspicious bestowing boons and going everywhere. O (Āpaḥ) waters called Pūrvāṣāḍhā terrible and giving boons. (85-86)

I shall invoke the best which is called Abjijit. O highly honourable and the first one (Dhiṣṇya-variṣṭhādya), completing the work very quickly, kindly come. (87)

I shall invoke the best Śravaṇa fulfilling every desire. O Aśvattha doing the cara-Karma (moving action), kindly come. (88)

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I shall invoke the Saśivallabha (dear to the moon), which is the most honourable (Dhiṣṇya). Dhaniṣṭha performing moving action you come here. (89)

I shall invoke the auspicious best named Śatabhiṣā O Śatabhiṣā nice at moving action, kindly come. (90)

I invoke Rudra, unborn who has not got one leg and who bestows boons. O Rudra having trident as the supreme weapons and bestowing boons, kindly come. (91)

I shall invoke the best Pūrvabhadrapadā. O Pūrvabhadra-padā, performing terrific works, kindly come. (92)

I invoke Āhirbudhnya Rudra who is very fortunate. O Āhirbudhnya adorned with big matted locks of hair kindly come. (93)

I shall invoke Dhruva, that is (Bharapadauttara) at the north of Bhadrapada. O Bhadrapada-uttara, having very great luck, kindly come. (94)

I invoke the god Pūṣaṇa, who destroys sins. O Pūṣan destroying all the sins, kindly come here nicely. (95)

I shall invoke the best constellation Revatī which looks very beautiful. O Revatī knowing religion and performing the mild deeds, kindly come. (96)

I shall quickly invoke the constellation called Aśvini. O fortunate Aśvini bestower of boons and desired things, kindly come. (97)

I shall invoke Yama-rāja, the king of death, who is Dharmarāja the king of religion and infallible. O the best of religious persons Vaivasvata having huge hands, kindly come. (98)

I shall invoke the terrible constellation named Bharaṇī. O Bharaṇī having good luck and beautiful look, kindly come. (99)

I shall invoke Prācī, who is the ornament of sunrise. O goddess Pūrva bestowing boons and performing good deeds, kindly come. (100)

I shall invoke the south-east direction giving boon. O south-east beloved of Agni (the fire) giving boons, kindly come. (101)

I shall invoke the clever south direction. O south direction very clever in doing all the deeds, you come here. (102)

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I invoke auspicious south-west direction. O goddess Nairṭi continuously increasing prosperity, kindly come. (103)

I invoke Vāruṇī (west) direction, always giving boon. O goddess Paścima (west) the beloved of Varuṇa bestowing boons, kindly come. (104)

I shall invoke the Vāyavya or Paścimottarā direction. O Vāyavya (Paścimottarā) north-west direction bestowing boons, kindly come. (105)

I invoke god lord Vaiśravaṇa who gives wealth. O king of kings, the lord of all the sacrifices, kindly come. (106)

I shall invoke the uttara-direction who is gentle and who is protected by Dhanada (wealth giver). O Uttara giving fruits of all religions, kindly come. (107)

I invoke the Prāg-uttara (north-east) direction with its lord. O fortunate goddess continuously protected by Śiva, kindly come. (108)

I shall invoke all the seas in the full pitchers. O four seas, the lord of jewels, kindly come here. (109)

Let the sea full of waves and ripples come to the full pitcher in the east, in the north-east direction. (110)

O the eastern sea, the abode of the sea-monsters (Nilaya Yādasāṁ) and full of hundreds of waves and the halo round the rising sun, kindly come here. (111)

And in the Āgneya (pitcher) in the south has come the auspicious reservoir of water on right side which is full of the multitude of lustre of jewels. (112)

O the southern sea, the abode of sea-monsters and washing the toes of the feet of the firm summit of Trikūṭa mountain-by the waves, kindly come. (113)

Let the western sea, whose great waters are adorned by a heap of jewels and huge flames, kindly come into the pitcher at the south-west corner pitcher. (114)

O western sea, adorned by the waves and very difficult to be looked at due to the disc of the setting sun reflecting in it, kindly come soon. (115)

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O lord North sea, which looks like the Kṣīrodadhi (the sea of milk)-due to the reflection of the peaks of the snow-covered mountain, kindly come into the pitcher in the north-west direction. (116)

O very fortunate north-sea having very holy water in it, kindly come quickly here for the prosperity of the host. (117)

To the invited gods one should bow putting the heads on the ground and greet by salute and then the mantra should be chanted. (118)

Due to your mercy I shall try to worship you as far as possible, so kindly give me permission. (119)

Who can worship you according to the proper procedure? Without worshipping you who can get great result? (120)

Then the devotees should do homage according to their ability. I shall bestow them boons if they have taken permission and deserve. (121)

O Dikpālas having bright lustre presiding over your own direction, kindly remove all the obstacles that arise. (122)

These terrible leaders of the trouble makers and the Piśācas hating the sacrifice, are scattered by me with Siddhārthakas, the white mustard (Sarsava) like Vajra. Let them go away in other directions. (123)

Thus ends chapter 104 entitled "Deva-Diśām-Āvāhanam-the invocation of the gods in different directions", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 105

Mārkaṇḍeya said : I shall invoke beautiful Lokās-persons having the form of Haṁsa-the swan. O lords living in the form of carriers, kindly come. (1)

I shall invoke the bull having four legs and the hump. O the bull having great luck, O the image of religion bestowing boons kindly come. (2)

I shall invoke Śūla-the trident-who is the support of good qualities and observing a great vow. O fortunate Śūla, the killer of groups of Demon-kings, kindly come. (3)

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I shall invoke the god lord Nandīśvara. O lord Nandi, to whom all people bow down, kindly come. (4)

I invoke Vīrabhadra bestowing boons and having great strength. O Vīrabhadra, the lord of great Gaṇas, kindly come today. (5)

I shall invoke lord Jvara having three legs and three hands. O greatly fortunate Jvara, bright with a thousand rays, kindly come. (6)

I shall invoke goddess Bhadra-kālī giving happiness. O Durgā bestowing boons and worshipped by all the worlds, kindly come. (7)

I shall invoke goddess Paulomī-Śacī bestowing boons. O wife of Śakra (Indra), bestowing boons and taking the desired form, kindly come. (8)

Similarly I shall invoke the Nāga (elephant) named Airāvata. O fortunate elephant of Indra, bringing victory, kindly come. (9)

I shall invoke Vajra which can pierce everything and can come soon. O Vajra destroying all wicked persons, kindly come soon. (10)

I shall invoke the horses having the beautiful form of Chanda (metre). O horses moving in the sky, today come to me. (11)

I shall invoke him who is called Daṇḍa (the staff) and having excellent strength. O Daṇḍa having great strength and valour, kindly come soon. (12)

I shall invoke Piṅgala having good great strength. O Piṅgala having great strength and the witness of the world, kindly come. (13)

I shall invoke the flag-siṁha, having lustre like the sun. O Dharma descended from Sun, O infallible, you quickly come. (14)

I shall invoke the goddess Nikṣubhā taking the desired form. O Nikṣubhā worshipped by all people, kindly come. (15)

I shall invoke Rājñī the beautiful wife of the Sun. O Rājñī bestower of boons, holding the world and worshipped by all, kindly come. (16)

I shall invoke Suvarcasā, the wife of the Sun. O Survacasā the wife of the suns and having lustre, kindly come. (17)

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I shall invoke Chāyā, the wife of the sun, having great lustre. O goddess Chāyā, thinking what to do and what not to do, kindly come. (18)

I shall invoke ten horses of the Moon. O the horses of moon taking desired form, kindly all of you come soon. (19)

I shall invoke Kānti, the dear wife of gods (Tridaśa). O Kāntā auspicious dear wife of the moon, kindly come soon. (20)

I shall invoke Śobhā desired by the lords of this world. O Śobhā the only beautiful woman of all the worlds, kindly come soon. (21)

I shall invoke Dina (the day), the destroyer of all darkness, O Dina (day) showing the whole world, you kindly come soon. (22)

I shall invoke Rātri (the night) bringing happiness to all creatures. O goddess Rātri bestower of boons upon all creatures, you kindly come. (23)

I shall invoke Sandhyā, the goddess whom the Brahmins worship. O Sandhyā, bestower of boons and worshipped by all creatures, kindly come. (24)

I shall invoke Svāhā-the goddess worshipped by Brahmins. O fortunate Svāhā bestower of boon and taking a desired form, kindly come. (25)

I shall invoke the Vedās taking the form of Śuka. O Vedās living as Dhūmra-ketu (one whose flag is the smoke), kindly come in the form of the Carrier (Vāhanatvena). (26)

I shall invoke the buffalo (Mahiṣa), having great strength and valour. O killer of all wicked persons, you kindly come here quickly. (27)

I shall invoke Daṇḍa, worshipped everywhere by those who are hit by him. O fortunate Daṇḍa destroying all bad spirits, kindly come. (28)

I shall invoke goddess Dhūmrorṇā having beautiful eyes. O goddess Dhūmrorṇā, worshipped by all the worlds kindly come. (29)

I shall invoke Kāla, who is worshipped everywhere by those who are hit by him. O greatly fortunate kāla controlling all the creatures kindly come. (30)

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I shall invoke goddess Mṛtyu-the death-who takes away everything. O goddess Mṛtyu, going everywhere and taking a desired form, you kindly come. (31)

I shall invoke Citragupta, bestowing boons and giving happiness. O Citragupta, seeing every one equally, kindly come. (32)

I shall invoke Virūpākṣa, having great strength. O Virūpākṣa, the lord of the Niśācara-gaṇa-(the group of Rākṣasas moving at night), kindly come. (33)

I shall invoke Uṣṭra (the camel) who is well-known as Mahāmoha. O Uṣṭra having a huge body, a huge neck and great speed, kindly come. (34)

I shall invoke Gaurī, the beautiful lady of the lord water. O great goddess Gaurī, bestowing boons and taking a desired form, kindly come. (35)

I shall invoke the Haṁsās, the swans highly worshipped by the sea. O Haṁsas, bestowing boons, sky-going and grazing only the juice of plants. (36)

I shall invoke Pāśa ready to attract all. O Pāśa controlling all creatures and fortunate one, kindly come. (37)

I shall invoke Gaṁgā, the destroyer of all sins. O Gaṁgā whose waters are like nectar you come soon. (38)

I shall invoke Yamunā, the younger sister of Yama. O goddess Yamunā destroying all sins kindly come. (39)

I shall invoke Śivā the lustrous wife of Vāyu (the wind). O very fortunate goddess Śivā bestowing boons and taking a desired form kindly come. (40)

I shall invoke Ṛddhi who is alluring people. O Ṛddhi bestowing boons and taking a desired form, come soon. (41)

I shall invoke Śibikā that is very broad. O Śibikā giving pleasure to all the creatures, you kindly come. (42)

I shall invoke Nara, the carrier of the king of men (Kubera) O Nara, whose leader is the king kindly come soon. (43)

I shall invoke Śaṁkha (the conch-shell), the best of the treasures. O Śaṁkha dear to the lord of Dhana-(the wealth), kindly come soon. (44)

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I shall invoke Padma the best of treasures. O Padma, producing great prosperity, kindly come soon. (45)

I shall invoke Pārvatī, the beloved wife of Hara-(Śiva). O goddess bestower of all desired things and boons, kindly come soon. (46)

I shall invoke Jayanta the son of Śakra-(Indra). O Jayanta the destroyer of all demons, kindly come soon. (47)

I shall invoke the lord Puṣkara, producing wealth and bestowing boons. O Puṣkara bringing out all knowledge, kindly come. (48)

I shall invoke Jyotsnā (the moon light), the only beautiful lady of the three worlds. O Jyotsnā bestowing boon and giving happiness to all creatures, kindly come. (49)

Similarly I shall invoke Nala-Kubera. O fortunate son of Kubera giving wealth, kindly come. (50)

I shall equally invoke Purojava. O fortunate sons of Vāyu having great strength, kindly come. (51)

Similarly, I shall invoke Revanta who is unconquered. O son of the Sun, the bestower of welfare (Kalyāṇa) to the devotees, kindly come. (52)

I shall invoke Dharma-religion, bringing happiness to all worlds. O fortunate Dharma, maintaining the worlds, kindly come. (53)

I shall invoke Artha bringing happiness to all the worlds. O fortunate Artha, destroyer of all obstacles, kindly come. (54)

I shall invoke Kāma, the result of all deeds. O Kāma living in the hearts of all creatures, kindly come soon. (55)

I shall invoke goddess Rati dear to all the worlds. O goddess Rati always victorious and bestowing boons, kindly come. (56)

I shall invoke Nidrā, the sleep, giving happiness to the whole world. O Nidrā, bewildering three worlds and giving boons, kindly come. (57)

I shall invoke the great goddess Sarasvatī bestowing boons. O goddess giving all desired things and boons, come soon. (58)

Similarly, I shall invoke lord Dhanvantarī-(the physician of gods). O Dhanvantarī, removing all dangers, kindly come. (59)

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I shall invoke Uccaiśravā who is groom. O king of horses, sprung from Kṣira-sāgara, kindly come. (60)

Whoever is invoked, their mantras should be chanted. O two Aśvina gods (Aśvinau), holding Darbha grass in hand who is alert, bowing down I carefully worship you. (61)

Thus I have told you about a group of invocations which are very auspicious, holy and removing sins.

The gods born in the best families when invoked surely come near. (62)

Thus ends chapter 105 entitled "Lokādyāvāhana-Varṇana" (the description of invoking the various gods beginning with the world (Loka) etc.), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 106

Mārkaṇḍeya said : O son of Yadu family, in the invocation which I tell you at the end of them. O with huge hands the mantra of each of them should be chanted. (1)

Here is Arghya, here is Pādya, this is Dhūpa, (incense) kindly accept them and arrange for the welfare of the Yājaka and Yajamāna-(the performer of the sacrifice and the host). (2)

I invoke Lord Vāsudeva, the lord of this world, having the lustre like the cloud full of nectar and having the garments like lightning. (3)

I invoke the lord (Brahmā) who has four heads and huge hands, who holds the four Vedas, who hides the four Āśramas and similarly holds the four Varṇas (casts). (4)

(I invoke) the lord who has four Yugas (ages), four banners, who takes four forms, whose body has four feet and who is the lord, who thinks in four ways. (5)

(I invoke) the lord of gods, who creates the creatures born from the womb, born from the eggs, born of the sweat and born by division. (6)

I invoke the all-pervading lord (Vibhu), who can go anywhere, who bestows boons and who is eternal, very minute, yet very huge, unborn; Ātmastha living in the self, living outside, living in a distance and living near. (7)

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(I invoke) the lord of the worlds, who is the resort of qualities, without qualities, beyond qualities and higher qualities, with qualities and who is unconquerable and a soul devoid of all qualities. (8)

O Puṇḍarīkākṣa (lotus-eyed one), having love for the Śaraṇāgata (the persons seeking shelter), having the gap of the mouth up to (Kṣara) cloud (Kṣaraparyanta-Vaktrāntara) and who has destroyed the group of demons, kindly come. (9)

O the Gaṇesvara who has destroyed the lord of the leading demons with the mace in force who has beautiful lotus hands like beautiful blossomed lotus, kindly come. (10)

O great god who has stunned great demons with terror created by the sound of conch-shell. O one who is adorned with lotus-like hands and who has two feet on the earth (kindly come). (11)

O lord! Having beautiful eyes, demons are killed by the web of rays rising from your Kaustubha jewels, O one whose chest is marked with Vanamālā, (the garland of the flowers from the forest) and whose face is shining with the crown, kindly come. (12)

O Yajña, Upayajña, Yajñayoni (the sacrifice, having the body of small sacrifice, O the master of the world, fulfilling all desires unconceivable, almighty and having great strength kindly come. (13)

I invoke Lord Saṅkarṣaṇa who is unborn (Ayonija), who is like a hundred moons and whose garments are like clouds full of water. (14)

(I invoke him) whose fiery anger has brought the three worlds at the end of the Kalpa and who destroys the three kinds of impurities of speech, mind and body. (15)

O god Saṅkarṣaṇa, unconceivable and dear to the devotees, who has pulled the lord of demons by the plough and who is eagerly seen by the eyes of the humble, kindly come. (16)

O the destroyer of the tamo-mūrti, the image of darkness with the end of the Musala (the mace), O the incarnation of love and kindness (Hārda-Mūrte) and the destroyer of the darkness of the night (Niśithasya). Kindly come. (17)

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I shall invoke the god Pradyumna who is never defeated, who is as dark as the sprouts of Dūrvā grass and whose garments are like the rays of the moon. (18)

(I invoke him) who is Kāmadeva, the god of love, who fulfils desires and who is calm, beautiful and of best art and who in the body of all living things can be understood by mind. (19)

O Pradyumna, the lord of gods and spreading light on the movable and immovable, O the incarnation of light, invincible and having the light of crores of suns, kindly come. (20)

O killer of the groups of enemies of gods, whose middle or the end is not known and by whose arrows discharged from the bow all the three words are struck, kindly come. (21)

I shall invoke lord Aniruddha, the master of the worlds who is like the tip of the petal of the lotus and who is adorned by red garments. (22)

(I invoke him) whose road is not obstructed anywhere, who is like a burning fire, who is the action of the supreme Īśāna and the cause of the causes of the world. (23)

O Aniruddha, who is spread in all the moving and non-moving objects, who is like the sky and who has torn off the enemies of the gods, kindly come. (24)

O Mahā-Carma, the maintainer of the world, the image of the lustre, completely covered by carma, the shield or skin and having the valour of the Ādityas of this world, (kindly come). (25)

I shall invoke the Ananta, who is endless and having bright light, who is the lord of the Nāgas, Śeṣa who holds the globe of this world. (26)

O one holding Lāṅgala (a plough) whose hand is shining with Musala (club) and who is adorned with a very tall palm tree and its mark, (kindly come). (27)

O greatly fortunate Ananta called Śeṣa and holding the earth, who looks like a hundred moons and is having the garment like the sky, kindly come. (28)

You are the only creator of the creatures and you are the supporter of all things. O the lord of the worlds, all the three worlds are upheld by you. (29)

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I shall invoke Lakṣmī resting on the chest of Viṣṇu and who is having lotus-like face, lotus like hands and the garments like the moon. (30)

(I invoke Lakṣmī) the goddess who is working for the benefit of the whole world, who bestows the boons, takes the desired form, goes everywhere, mother of all and the goddess of all the three worlds. (31)

O Lakṣmī irresistible darling of Hari (Viṣṇu), having large eyes, creating the creatures and worshipped by all, kindly come. (32)

O auspicious one, having the best complexion, all the three worlds live where you live. You give all the Bhogas (enjoyments) to the prosperous persons whom you remember. (33)

I shall invoke Tārkṣya (Garuḍa), whose speed is like thought or wind and by the wind of whose wings all the three worlds are shaken. (34)

O Garuḍa like the heap of burning fire, O infallible, who removes deadly poison and the darkness of a person, kindly come here. (35)

I shall invoke Tāla, the palm tree who is the banner of Saṅkarṣaṇa. O Lord Tāla, the lord of the whole world kindly, come to me. (36)

I shall invoke Jhaṣa, (large fish), who is the banner of Kāma, the god of love and who bestows boons. O the lord of al the worlds and the leader of crocodiles, kindly come here. (37)

I shall invoke Ṛṣya (white footed antelope) very mighty king of the deer (Mṛgarāja). O very fortunate Ṛṣya, the incarnation of action and very difficult to be pleased, kindly come. (38)

I shall invoke Nṛsiṁha having the form of knowledge and having a ferocious face due to terrible canine teeth and having fierce eyes. (39)

(I shall invoke him) whose anger is like that of a thousand Yamas, the god of death; and whose parākrama (valour) is like that of a thousand Indras, who is a hundred times fairer than the giver of the wealth (Kubera) and who can run swifter than the mind. (40)

(I invoke him) whose tongue is like the lightning, whose mouth is wide open and whose face has crooked eye-brows. On

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whose face has the multitude of the flames of fire in rows and whose face is difficult to see. (41)

O Nṛsiṁha, having great strength and valour, who attacked on the life of the great king of Demon, by the sharp nails like Vajra (steel), kindly come here to-day. (42)

O one whose mane (Kesara) is very clear due to the destruction of the elephant in the form of the darkness of ignorance, O great controller, whose valour is unimaginable and as terrible as the wind, kindly come. (43)

I shall invoke the god having the tawny body (Kāpiliṁ tanum), who is the reservoir of light, who is never conquered and who is the son of the sea the Vāḍava-(submarine-fire), (or who is the son of Sagara). (44)

O Lord Kapila and others who are eternal, who are the establisher of Sānkhya-mārga (the Sānkhya-sect) and in whose meditation there are different multitudes, kindly come to me. (45)

I shall invoke Nṛ-Varāha (the Incarnation of man boar). Who has lifted the whole world as if in play as dark as the (Bhinna-Añjana) powdered black shoot. (46)

(I shall invoke him) who is the sun destroying the poverty and the darkness of great ignorance and who removed the terror of the devotees and killed the leader of the demons. (47)

O Nṛvarāha, the killer of Hiraṇyākṣa, who put his great lotus feet on the hood of the Śeṣa, kindly come. (48)

O one born from the sound of the conch-shell, the controller and the leader of the gods, kindly protect me. I shall invoke Varāha, the most arrogant one; who lighted all the three worlds by the pointed tusks like the crescent moon and who has the body that intended to see the world with eyes widened with astonishment. (49-50)

O Lord Varāha, having immeasurable valour who has the end of the tusks like the crescent moon and who has lifted the world very easily, and who has killed all the kings of Demons looking with a miserable sight, kindly come. (51-52)

I shall invoke Dharma, the god of religion, who brings happiness to all the creatures, who is difficult to be understood, having many doors, the incarnate of the result and difficult to be

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achieved. O Dharma, the supporter of three worlds and pacifying all sins and the destroyer of all obstacles, kindly come to me. (52-54)

I shall invoke Rudra the incarnation of light who is very difficult to be achieved, very sound of wealth and the destroyer of all. O Lord Rudra, very difficult to be seen due to the circles of matted hair and who has burnt the whole of the world with the light of the third eye, kindly come. (55-56)

I shall invoke Brahmā having bright light, four faces and four hands and who is transcendental to the qualities-Guṇātīta, who has the best qualities. O the god of gods, grandfather, the lord of gods, the head of all the worlds and the cause of all causes of the world, kindly come here. (56-58)

I shall invoke the earth carrying all the creatures, on which all the creatures live and who is (also called) Kṣīti, Kṣoṇī and Sarasvatī. O goddess Vasudhā bestower of boons and creator of all creatures. O fortunate one, the resort of all, having gods and remover of all danger, kindly come me. (58-60)

I shall invoke Śaṅkha (conch-shell) the incarnation of the sky and who is endless, the birth place of sound, supportless and the resort of all the worlds. O the best of conch-shells pāñcajanya having great sound and who has completely destroyed the group of great Demons, kindly come. (60-62)

I shall invoke the lotus which is the resort of all the worlds, the incarnation of water, gentle and called Puṇḍarīka. O fortunate Padma, Brahmā born from the lotus, the lord of all that is created in past and will be created in future, in the form of the world, kindly come. (62-64)

I shall invoke Cakra, the wheel, circular up to the edge and who is endless, the incarnation of Vāyu (the wind) and having the navel of the steel (Vajra-nābha) and having wide eyes. I invoke Sudarśana cakra who is Kāla-cakra, (the circle of time), Jagat-cakra (the circle of worlds), Dharma-cakra (the circle of religion), which is eternal, constantly moving and the god satisfied with the blood of the demons. O Cakra who has great valour of striking the group of the enemies and the sun destroying the darkness of terror of the heart of the lord of gods, kindly come. (64-67)

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I shall invoke the invincible club (Gadā) who is the incarnation of lustre, Gāyatrī the mother of gods and terrible (Kāla-rātri (the night of death) O Kaumodaki club of Viṣṇu, the destroyer of all the demons and called Gahvarī and nicely worshipped, kindly come. (67-69)

I shall invoke Lāṅgala, (the plough), called Sāmprata. O Lāṅgala dragging and killing Demons, kindly come here today. (69-70)

I shall invoke Lord Musala (the mace) called Saunanda. O Musala (mace) killing the enemies of Gods kindly come here. (71)

I shall invoke the bow Śārṅga, the killer of the enemies. O bow bestowing boons and dear to the gods and demons, kindly come.

I shall invoke the arrow, Mohana enchanting the enemies. O the lord of the three worlds, who pierced the army of the enemy and who can pierce the world, kindly come. (73)

I shall invoke Carma, (the shield) which is well-known as āvaraṇa (hiding). O great shield called the covering of all, kindly come. (74)

I shall invoke the sword named Nandaka. O sword the killer of all the families of the lord of Demons, kindly come to me. (75)

I shall invoke Vana-mālā (the garland made from the flowers of the forest), which brings happiness. O Vanamālā binding all the three worlds, kindly come. (76)

I shall invoke Kaustubha Maṇi (jewel) worn on the body of Keśava. O Kaustubha springing from the shining Marīci (rays of light), kindly come. (77)

I shall invoke Hari having the head of a horse. Hari who is like a hundred moons and assigned for uplifting the Vedas. O Hayagrīva, holding Śaṅkha, Cakra and Gadā-(the conch-shell, the disc and the club)-O lord who consoled Padmaja Brahmā born from the lotus, unhappy by the theft of the Vedas, kindly come. (78-79)

I shall invoke the Ṛgveda decorated by Padas (the words) O Ṛgveda the incarnation of Brahmā, bestower of boons, kindly come. (80)

I shall invoke the Yajurveda which is very dear. O Yajurveda, the leader of the group of the king of gods, kindly come. (81)

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I shall invoke the auspicious god Atharvaveda. O Atharvaveda doing all the deeds and infallible one, kindly come here. (82)

I shall invoke god Bhogi, the enjoyer who is seated on Bhogāsana (seat of enjoyment). O Bhogi sitting on Bhogāsana the spiritual master of the world, kindly come. (82-83)

I shall invoke god lord Bhogi resting on Bhogāsana. Who is accompanied by Lakṣmī, bestower of boons observer of the world and infallible. O Puṇḍarīkākṣa, O Bhogi intending Bhoga, O Acyuta infallible, Lord of three worlds, O Govind, the killer of Madhu and Kaiṭabha demons, kindly come. (84-85)

I shall invoke Lord Viṣṇu having three strides (Trivkrama) who is transcendental to the whole world and who has stepped all the three worlds. O Trivikrama having joyful wide eyes, looking at the humble Demons and the king of gods, kindly come. (86-87)

I shall invoke god Lord Viśvarūpadhara, who is omnipresent, who is the god sustaining all, who completely kills enemies; who creates by his sweet-will, all the creatures in many ways and who sustains this whole world, by his body. O Viśvarūpa adorned with all the weapons and whose body is adorned with different kinds of ornaments and taking different Varṇas. O sustainer of the world, kindly come. (88-90)

O god in whose body all the worlds rest and who is the cause of causes of the world, O unthinkable taking various varṇas and whose body is shown by Māyā, kindly come. (91)

I shall invoke god Matsya moving in the sea. O Matsya deva, the sustainer of the lives of the world, O infallible, kindly come. (92)

I shall invoke Haṁsa-(the swan), the lord giving knowledge. I shall invoke the lord who is the destroyer of all ignorance. O Haṁsa destroyer of all ignorance. Kindly come soon. (93)

I shall invoke Kūrma-(the Tortoise), who held Mandara-mountain. O lord Kūrma, creator of Śyāma (dark-colour) infallible, kindly come. (94)

I shall invoke the lord who took the form of a woman. O lord taking the form of woman-(Mohinī-svarūpa) giving the nectar (soma) to the gods, kindly come. (95)

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I shall invoke god Nara, who did penance (Tapasi niṣṭhita). O very fortunate Nara incarnation of religion, the lord of the world, kindly come. (96)

Similarly, I shall invoke Lord Nārāyaṇa. O Nārāyaṇa destroyer of the pride of the enemies, kindly come. (97)

I shall invoke Hari, the lord of gods, having the lustre of the gold. O lord Hari, destroyer of the pride of the enemies, kindly come. (98)

I shall invoke Kṛṣṇa who is like the cloud full of water. O very fortunate lord, the lord of gods, dear to the world, kindly come.

I shall invoke god Dattātreya, having great penance. O Dattātreya, ready to save the Vedas, kindly come here. (100)

I shall invoke Vālmīki the reservoir of penance. O Vālmīki describing one's own deeds, O infallible kindly come here. (101)

I shall invoke (Paraśu) Rāma, who killed the circle of Kṣatriya. O Bhārgava, my lord, very difficult to look at due to matted hair, kindly come. (102)

I shall invoke the axe - (Paraśu) with bright lustre. O Paraśu who made this earth light (reduced in weight), kindly come soon. (103)

I shall invoke Pṛthu, the great cakravarti-monarch. O Pṛthu, the lord of this earth, having great strength, kindly come. (104)

I shall invoke Rāma, who controlled Rākṣasas. O Rāma the bridge of religion, invincible one, kindly come soon. (105)

I shall invoke lord Pradyumna in the form of Bharata. O Bharata who controlled the Gandharvas, kindly come here. (106)

I shall invoke Lakṣmaṇa the killer of the enemies. O Lakṣmaṇa the stealer of the missiles of Meghanāda, kindly come here. (107)

I shall invoke Śatrughna, having shining lustre. O Śatrughna, killer of Lavaṇa and destroyer of enemies, kindly come here. (108)

I shall invoke Vyāsa, Vedavyāsa the spiritual master of the world. O Vedavyāsa showing all religion, kindly come here.(109)

I shall invoke Yudhiṣṭhira the son of Dharma. O Yudhiṣṭhira, holding all the best religion, kindly come here. (110)

I shall invoke Bhīma, the thorn to the Demons. O Bhīmasena, the killer of the enemies and the remover of darkness, kindly come here. (111)

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I shall invoke Pārtha, who slayed the enemies. O Arjuna who removed the burden of this earth, kindly come soon. (112)

I shall invoke Nakuḷa who had matchless beauty on this earth. O Nakula carrying the sword and shield and who is infallible, kindly come here. (113)

I shall invoke Sahadeva who liked the battle. O Sahadeva having beauty and money, kindly come here.(114)

I shall invoke Kṛṣṇā-Draupadī, the charming celestial beauty (Svarga-Lakṣmī). O Yājñaseni who lightened the burden of the earth, kindly come. (115)

I shall invoke Sītā, the celebrated wife of Rāma. O goddess Sītā born of the earth, kindly come. (116)

I shall invoke Devakī the mother of Kṛṣṇa. O Devakī the mother of gods and dear to the world, kindly come. (117)

I shall invoke Yaśodā dear to the world. O Yaśodā who reared up Janārdana (Kṛṣṇa) kindly come. (118)

I shall invoke the goddess well-known as the Ekānaṁśā. O Ekānaṁśā, who became ready to protect Kṛṣṇa, kindly come. (119)

I shall invoke goddess Rukmiṇī, the dear wife of Kṛṣṇa. O Rukmiṇī, the only beautiful woman of the world, kindly come here. (120)

I shall invoke charming goddess Satyabhāmā. O goddess Satyabhāmā the daring of Keśava, kindly come. (121)

I shall invoke all the auspicious wives of Kṛṣṇa. O all the goddesses headed by Gāndhārī, kindly come here. (122)

I shall invoke (Bala) Rāma, whose eyes move due to Mada (pride or wine) and who wears one Kuṇḍala (earring) and who is intoxicated (Matta) and is adorned with Vanamālā (the garland made from the forest flowers). (123)

O very fortunate (Bala) Rāma dear son of Revatī, infallible one who killed Pralamba demon and who dragged the waters of Yamunā with the edge of his plough, kindly come. (124)

I shall invoke Kṛṣṇā having the complexion of the cloud full of water and who destroyed Cāṇura's pride of strength and who killed the demon Kaṁsa. (125)

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O Kṛṣṇa, who defeated the best Demons, reduced the burden of this earth and held Govardhana mountain, kindly come. (126)

I shall invoke Pradyumna like the colour of Makara (the crocodile) (or who is Makaradhvaja-the god of love), who took away the life of Śambara, the enemy of gods and who is the dear lord of Rati (the wife of cupid). (127)

O Pradyumna, the destroyer of the armies of the enemies and who adorned the surface of this earth, with the heads of the king of the Demons, cut off by the arrows, come here. (128)

I shall invoke Aniruddha, the master of the world, who was like the sub-marine fire (Vaḍavānala) to the great army of Bāṇāsura. (129)

O Aniruddha, having great strength and valour, having a sword in the hand. O very fortunate one rejoicing the heart of Uṣā, kindly come. (130)

I shall invoke Sāmba having great strength and carrying a club in his hand. O Sāmba having great strength who killed the Demons completely, kindly come. (131)

I shall invoke Yuyudhāna having excellent strength. O Yuyudhāna having long hands, killer of the enemies, kindly come. (132)

I shall invoke Saubhadra who is never defeated and Vasubhadra who knows religion, both of them wearing Nīlāmbara-blue garments. (133)

They are the two door-keepers of Vāsudeva (Kṛṣṇa). They both have huge hands, beautiful eyes and great strength and valour. They are like the river of melted gold. (134)

O Subhadra, kindly come with a group of servants and gaṇas, always sit on the left side of the eastern door. (135)

Similarly I shall invoke Āṣāḍha having great strength and Yajñatāta, who knows religion, both wearing yellow garments. (136)

They are the door-keepers of Saṅkarṣaṇa. They are like blue clouds and carrying clubs. They are beautiful and charming. (137)

O Āṣāḍha, you come here with the group of your assistants and sit on the left side of the southern door. (138)

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O Vajña-tāta, you come with the group of the assistants and sit on the right hand side of the door. (139)

I shall invoke Jaya, infallible and having bright lustre and I shall invoke Vijaya, huge one, both wearing pinkish garments./140

Both of them are like the rays of the moon and carrying swords. They are the door-keepers of Pradyumna. They are Kāmadevas-gods of love having very good lustre. (141)

O Jaya, kindly come soon and always sit with your groups of assistants, on the left hand side of the western gate. (142)

O Vijaya, kindly come with the group of assistants and be on the right hand side. (143)

Similarly I shall invoke Āmoda, loved by the world and Pramoda having great valour; both of them wearing white garments. (144)

They are the door-keepers of Aniruddha. They are like Sindūra or Aruṇa. They have immense strength, carry Śakti in their hands and have great strength and valour. (145)

O Āmoda, kindly come soon and with the group of assistants sit on the right hand side of the door. (146)

I shall invoke all the Gaṇas-group of Vāsudeva, who are having the shape of Vāsudeva and valour like Vāsudeva. (147)

O the Gaṇas of Pradyumna, the lords of this world, who have the shape of Pradyumna and the valour of Pradyumna, kindly come soon. (148)

O the Gaṇas of Vāsudeva, O brave lords of this world, the masters of all, having all the powers (Śaktis) and fulfilling all the desires, kindly come soon. (149)

I shall invoke all the Gaṇas of Aniruddha, who have the shape like Aniruddha and the valour like Aniruddha. (150)

O the brave Gaṇas of Aniruddha, the lords of this world, the masters of all, having all the powers and fulfilling all the desires.

When the invocation of the incarnation of Viṣṇu having immeasurable lustre is not done, the invocation of Lord Vāsudeva who can go anywhere and who having a great soul should be done or the invocation of Viśvarūpa told to you, should be done. (152-153)

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The mantras which are told for invocation should be known as the Mantras for Vibodhana (awakening) also. So the lord of Yadu family, the learned should use them in Āvāhana as well as Vibodhana. (154)

Thus ends chapter 100 entitled "The invocation of all the remaining gods", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 107

Mārkaṇḍeya said : O brave king! the mantra for chief gods, Vibodhana (awakening) is not told. I shall tell you about Vibodhana (awakening) which is not told. I shall tell you about the Vibodhana (awakening) of Vāsudeva. (1)

I shall awaken Vāsudeva who is unborn and all pervading, not having a beginning, middle or end, yet having great strength and valour. (2)

(I shall awaken him)-who is endless, the lord who can go everywhere and greater than the greatest, more minute than the minutest and living at a distant place as well as coming near. (3)

I shall awaken Nārāyaṇa, who cannot be understood very easily, who holds the Śāranga bow, who is infallible and as dark as the Atasī-flower, who wears yellow garments. (4)

He is enlightened, having eyes like the lotus and kind to the persons who seek shelter. O Lord who showed mercy on the wounded Nāga, (the elephant) drowned in the lake of this world and who cut the front portion of the irresistible (Durdhara) to hold (crocodile) in the form of a bad dream. His eyes remain closed due to great yoga-nidrā (the sleep of Yoga). (5-6)

O Acyuta-infallible-whose bed is so wide to reach the hood of Śeṣa serpent and upon whom is made a canopy of the rays of the jewel on his (śeṣa's) hood. (7)

O Lord who looks beautiful as Lakṣmī massages your two lotus-like feet, who killed the great Demon and who did welfare of all three worlds. (8)

O Acyuta-infalliable-resting on the Dugdha-Aṁbhodhi (the sea of milk) like the web of moon rays and destroyer of the fear of the devotees about falling in the śvabhra (hole) of hell. (9)

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O Janārdana! who gives the support of his hands to them (devotees) and who is a great ship to cross the sea of this material world (Saṁsāra). (10)

O lord with great strength, who destroys the dense clouds of sins, by taking only the name and who fulfils all the desires only by prayers. (11)

O lord, who walked on the upper pavilion-Maṇḍapas-of this Brahmāṇḍa-universe by only three strides and who easily lifted this earth on his tusks like the crescent moon. (12)

O greatly fortunate one showing the sinless path to all the three worlds! these gods led by Indra and the sages awaken you. (13)

O Lord Acyuta-infallible the best of gods! the auspicious Brahmā, having four mouths awakens, you, by the speech coming out from the Vedas. (14)

O Lord of the three worlds! the killer of the enemies of the group of gods, kindly leave the sleep now and be the destroyer of the heap of my sins. O lord, who does your keen devotion, progresses extremely by its divine power. (15)

Thus ends chapter 107 entitled "Vāsudeva Vibodhana" (The awakening of Vāsudeva), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 108

Vajra said : O lord, the best of Bhṛgus, the images of all the gods are made from five elements (Pañcabhūta yuta) and for them you told the procedure of invoking, which was thought proper. When invoked they come to the desiring people. (1-2)

The gods have Mahimā-the power of being great and Laghimā the power of being small, take resort of Lord Viṣṇu dwelling in everything, is bigger than the biggest, he is more minute than the minutest. He is omnipresent and full in the world. There is no world where Janārdana is not present. (3-4)

O very fortunate one, everything that exists and does not exist is filled with the great soul. It is said that he saturated with great powers of senses, is omnipresent. When he is in everything why should invocation be done? Kindly remove this doubt of mine, because it is said that you know everything. (5-6)

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Mārkaṇḍeya said : O Vajra! as all the gods have the images made of substances, Lord Madhu-nisūdana (the slayer of Madhu demon) is also like that when he is manifested. (7)

All the images when carved are made from five elements. O the best of Yadus, they all have the beginning, the middle and the end. (8)

When Viṣṇu is manifested he is like the group of other gods. It is certain that when he is invoked he resides in it. (9)

The gods have two types of images, Parā-the transcendental and Aparā-that which is not transcendental (i.e. worldly). The image of the Parā form is Pauruṣī Mūrti (divine personality) which is devoid of five elements. (10)

That image of the Supreme Lord is omnipresent. There is nothing in this world where that personality does not exist. (11)

O King! He has no beginning, middle or end. Similarly he has the powers of all senses and mind. (12)

O King! he possesses the same almightiness when he is manifested. That power is shown to them who desire, not to those who do not desire. (13)

O one of Yadu family, O king! the almightiness that he possess, when he is endless personality, the same almightiness is naturally possessed by Him always and everywhere. (14)

The invocation of the lord of this world, the supreme personality of god-head, (who is eternal and who lives everywhere), is done only for the satisfaction of the mind. So it is proper if He is invoked though he is in the vicinity. (15-16)

The invocation of the omnipresent personality is only for one's own satisfaction, similarly, O greatly fortunate one, the Arcā (worship) is also for the sake of one's own satisfaction. (17)

What has the eternally satisfied one to do with the (Arcā) worship? It is only for the satisfaction of the pious faith. That is why He receives it (worship) from him. (18)

Know that when god is worshipped by the learned, the worshipper, the one who makes him worship and the sentiment with which he is worshipped-all these are permeated by him. (19)

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Know that the worshipping is done only for the sake of love of the doer. Similarly one should know oneself who belongs to Him who is omnipresent. (20)

O one of the Yadu family, the Arcā (worship) etc. of the eternally satisfied is showing favour to the devotees and for one's own activity. (21)

O king! as the bodiless soul resides in the body, similarly that one (god) is invoked for the fixing of concentration of the devotion. (22)

O great king! it is very difficult to concentrate on the formless thing, but concentration on Sākāra, (a thing with form) has power to give happiness. (23)

O the tiger amongst kings! therefore I have related according to the Śāstras, the Ākāra (form)-image of the lord when manifested. (24)

Man experiences the sentiment by which he sees a thing. O one of Yadu family, similarly the Bhāvanā-sentiment should be done in an Arcā (worship). (25)

O greatly fortunate, at first having concentration on a Sākāra Image (with form), then O best of men, one can concentrate on a formless one. (26)

O one of the Yadu family! in that way his invocation and worship is carefully done to the enlightened only for favouring one's self. (27)

Eternally satisfied one does not wish to have offering for his own satisfaction, but, O great king, he wishes to get it only for obliging the devotee. (28)

O one having long arms! you should know that both of them-Jñāna-mārga and Kriyā-mārga (Path of knowledge and action)-when done without desiring of fruits, lead one to salvation (Mokṣa). (29)

O Vajra, when the act is done with some desire it is for bondage, when it is done without any desire it is for Mokṣa-salvation. (30)

O king! when invoked with mantra, gods surely come there. O Vajra, the learned have shown the invocation of Viṣṇu, the best of god, only for one's own satisfaction. (31)

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Thus ends chapter 108 entitled "The reason of invocation" (Āhāvana prayojana), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 109

Vajra said : O lord! kindly describe the procedure of the sacrifice.

Lord Mārkaṇḍeya told him : After making the lord to rest, (Adhivāsita), the fire having lit, bringing ghee (purified butter) (Vilīnena utplutena) merging and drenching, chanting (Rakṣoghna-mantra) the mantra for protection, before giving oblation of ghee, speaking the names of the gods in the fourth Vibhakti and uttering Svāhā at the end, with yava-Tila-Siddhārtha (Barley, sesame and white mustard (Sarṣava), ghee should be offered eight times or twenty eight times or one hundred and eight times. The sacrifice should be done speaking Om namo bhagavate Vāsudevāya. Om namo bhagavate Śaṅkarṣaṇāya. Om namo bhagavate Pradyumnāya. Om namo bhagavate Aniruddhāya. Om namo bhagavate Puruṣāya. Om namo bhagavate Satyāya. Om namo bhagavate Acutāya. Om namaḥ Śrīyai. Om namaḥ Kāla-rātryai. Om namo Rātryai. Om namaḥ Śṛuṣṭyai. Om namo Garuḍāya, Om namastālāya. Om namo Makarāya. Om namo Ṛṣyāya. Om namo' nantāya. Om namaḥ Kaustubhāya. Om namo Vanamālāyai. Om namaḥ Pṛthviyai. Om namaḥ Śankhāya. Om namaḥ Padmāya. Om namo Gadāyai. Om namaścakrāya. Om namo Halāya. Om namo Musalāya. Om namaścāpāya. Om namścarmaṇe. Om namaḥ Khadgā. Om namaḥ Subhadrāya. Om namo Vasubhadrāya. Om namaḥ Āṣāḍhāya. Om namo Yajñatātāya. Om namo Jayāya. Om namo Vijyāya. Om namo Āmodāya. Om namaḥ Pramodāya.

Then Vyāhṛti Homa (the sacrifice for Vyāhṛti) should be done. Then Gāyatrī-Homa should be done. Then 'Tad-viṣṇoḥ Paramam padam', etc., should be chanted. Then with Vaiṣṇava-Gāyatrī and then 'Yuñjate mana', etc., mantras should be chanted. Then with Puruṣa sūkta, then 'Ratho Akśeṣu', etc., four Ṛk should be chanted. Then with Camak ṣatka and then doing Saṁvatsara-devatā homa with ghee, the latter portion of the rite should be finished with the verse:

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This sacrifice is praised at the time of installation of Viṣṇu. For other gods oblation of Tallinga, etc., should be offered. (1)

Thus ends chapter 109 entitled "The procedure of Vaiṣṇava Homa", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 110

Mārkaṇḍeya said : Now on the day of installation the lord should be awakened with conch-shell, drum and with musical instruments. Vibodhana mantra-awakening mantra should be chanted. Then the Kalpaka, Mūrtidhara the first carrying the image and with raised hands, the priest holding the Kalaśa-pitcher and the architect should enter the Devāgāra-(the chamber of god), while chanting the "Yaśceha bhagavanniti bhagavanniti" mantra. Then all the herbs mixed with Pañcagavya (five things of cows) all the fragrant things, all the gems and gold should be dug in the piṇḍikā (pedestal of the image). There the Mantra O blessed one "Bhāsaḥ", "Trisuparṇaḥ", "Bhāruṇḍam", "Mṛtyulāngalm". "Svasti na Indraḥ". "Dvādaśādhyātmam" and "Ātma-Vyūham" are chanted. Then at the fixed time of the year the lord should be placed on a very levelled and good-looking pedestal with the mantras "Dhruvā dyau" and "Niścalamanen" (fixed mind). The name of the lord should be spoken and the installation of Sāma should be said. All the people should do lājā kusum-(Barley and the flowers) and loudly shout the word Jaya-(Victory), musical instrument should be played and chant 'Om namo bhagavate Vāsudevāya' etc. And should speak Brahma-sūkta." Jīvādhānam (the putting of life) should be done with "Agnerāyurasi", etc., mantra and the Kalpaka and the holder of the Kalaśa-pitcher should speak-

Om, O lord here is installed and let this installation be a nice one. And kindly stay here for the prosperity of the host. (1)

Let there be always prosperity to the biped men, let there be prosperity on four-legged animals. Let all the people be prospered and let there be prosperity of the kings. (2)

O Lord, I bow down to you! You should always protect this host (Yajamāna) with servants, his sons, cattles and relatives. And this place-country also. (3)

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Thus ends chapter 110 entitled "The installation (Pratiṣṭ hādhyāya)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 111

Mārkaṇḍeya - Now one should begin the great bath Bṛhat-snapanam-of the Lord for installation. Then Gāyatrī should be chanted. A Patat-graham (receiving pot) should be offered saying "Iṣe tveti"...etc., two wooden slippers-(Pādukā) (should be offered while) chanting Vaiṣṇava Gāyatrī, the clay while chanting "Bhūmyā vṛtvāya no 'si", Arhaṇam-(adoration) with, "Śanna āpa", etc., the dental herb-brush with "Devebhyo Vanaspata" iti, the tongue-cleaner with "Yāmā likha" etc., Ācamana (water) with "Apo hi ṣṭha" etc., the Arghya homage with a vessel. The bathing-cloth (Snāna Śāṭakam) with "Yuvā Suvāsā" etc. The seat with "Dhruvā dyauḥ" etc., the foot-rest with "Pratiṣṭhā (Sāmnā)", the song of installation, the seed-vessel (Bīja-pātra) with "Kanikrad" etc., the lamp with "Tejo'si Śukram" etc., the mirror with "Mukhādindra" etc. Similarly the face cream-mukhālepaḥ, with rodhram, tvak, Kolamajjā, vacā, kuṣṭham, Nīlotpala, Kuṁkumam" etc., the oil with "Sahasra-śirṣā", Udvartanam with "Bhadram Karṇen" etc., the camasā Snāna-bath "Supratīka etc. the Niṣ puṁsanasnāna-with "Ṛṣabha" etc., the ghṛtasnāna (bath with purified butter) with "Ghṛtavati" etc., the curd bath with "Dadhi-Krāvṇa" etc., milk bath with "Payasvati" etc., cow-dung bath with "Gandhadvāra" etc., bath with cow urine with Gāyatrī. The bath with five sacred things of the cow with "Aghamarṣaṇa", the bath with Niṣpuṁsana with "Dhruvā dyauriti dhruvam, honey-bath with "Madhu vātā rutā-yata etc., bath with sugarcane-juice with "Supratikena", etc., the bath with molasses-water, with "Bhauma", etc., the sugar water with "Atharva-śirsā, bath with the clay of both banks of river with "Vāmadevena" etc., the bath of clay from Sangama (the sacred place where two rivers meet) with "Sāntā dyauḥ", etc., bath with the clay of a lake with "Prāṇa-sūkta", bath with Varāhoddhṛtamṛdā (the clay raised by a boar), with vārāheṇa etc., with the clay from the tusks of an elephant, with "Vāmadevana" etc., the bath with the clay from the horns of a bull with "Vṛṣabheṇa" etc. bath with all the clays with "Aśvakrānta"

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etc., the bath with Āmalaka (Amblic myrobalan) with "Bhāruṇḍa" etc., bath with water of Rodhra tree-with "Vikarṇena" etc. bath with Kāleyaka (black sandal-wood) with "Jyeṣṭha Sāmna" bath with Bījāpūraka (citron tree) with "Bṛhatsāmna" bath with Varṇaka-snānīya (coloured substances) with "Kṛṣṇājinena" etc., bath with Tagara-plant with "Agnerāyurasi" etc., bath with Priyangu herb with "Śrī-sūkta", bath with Siddhārthaka (white mustard) Saraṣava-with "Viṣṇo rarāṭam" etc., bath with Kuṣṭa herb-with Kuṣṭa-maṇinā" etc., bath with the water of kuśa with śirinbhiṭena etc., bath with all herbs with "Yā oṣdhaya" etc., bath with seeds-bīja with "Ā brahman brāhmaṇo" etc., bath with flowers with "Puṣpavati", bath with foliage of herbs with "Vanaspate Vīḍvaṅga" etc., bath with fruits with "Puṣpavati" etc., bath with gems with "Āśuḥ Śiśāna" etc., bath with fragrant substances with "Gandha-dvāra" etc., bath with the herbs for washing the head should be done with "Oṁkāra-namaskāra Pavitraiḥ. The kalaśa-dāna should be thus-Kuṣṭha, Sarodhra, Mustā, Vacā, Sarṣapāḥ, Jayantī, Vijayantī, Viṣṇu-krāntā, Punarnavā, Brāhmī, Tagara, Balā, Atibalā, Navabalā, Nāgabalā, Tvakpatram (the inner bark leaves of Nāgabalā), Agurubālukam, Hareṇukam, Lavangam, Agurum, Tagaram, Uśiram, Nālikā-cūrakam and two Haridrā. The Kalaśa-pot of a bath is prepared in this way. Right in the beginning of it, a Sāttvata-Vaiṣṇava should give twelve Adhyātma Mṛt-piṇḍa-divine lump of soil, knowing it by Oṁkāra, Namaskāra and Pavitrās. Thereafter a Sāmavit (a scholar of Sāmaveda) should chant Mahāvāmadeva, lakṣa and then with Śākvara-bhāruṇḍa and Bṛhatsāma. The Atharvavid (a scholar of Atharvaveda) should offer Atharva śirah pratyangiraḥ Śaṅkha-maṇi-prāṇa-Sūkta and Maṇi pratisaramani. A Ṛgvedavid should be given with Gāyatrī-Sāvitrī-Gosūkta, Sūrya-sūkta-Navo-navo" "Puruṣasūkta and Śrīsūkta. Yajurvedavid should be given Kṛṣṇājina (black hide of the deer), six camakas (sūkta)-(ṣatka) ṣad Ṛtukūṣmāṇḍa (pumpkins of six seasons) and Rudra-draviṇa. Then with Sva-śakti (own ability) thousand pots or eight hundred pots or five or four hundred or one hundred and eight or twenty eight or eight Kalaśa-pots, worshipped by one's self and filled with a group of herbs should be given with the big sound of Śaṅkha-conch-shell, musical instruments and with "be victorious" words of the bards-possessing good fortune and with bowing down. Then the

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upakalaśa (subsidiary pots) should be placed with 'Pavitra' on the altar. Ghṛtāpekṣa should be shown with the Ghṛtavati etc. Śikhaṇḍodgrahaṇa, Śāṭaka (cloth for absorbing the water of hair) should be given with mantra "Sahasra-Śirṣa" etc. Prati-nirvsana-śāṭaka-(the garment for changing dress) should be given with mantra "Yuvā Suvāsa" etc. Ācamanīya should be offered with mantra "Idamāpaḥ" etc. and with "Pravāhata" etc. Then one should bow down with knees, hands and the head.

The man who does this Bṛhat-snapana (great bath) of Hari, becomes free from all the sins and lives in Viṣṇuloka (the world of Viṣṇu). (1)

The desirable and the best great bath giving peace and strength should not be done only in installation, but should be done always. (2)

O great King! This great bath of the lord of lords should be done when calamities from the heaven, sky and the earth arise. (3)

There is no calamity in this world, which cannot be subsided by this. The person desiring health, money, one desiring liberation from bondage and the person desiring all good luck and peace should do this Bṛhat-snapana. By that a student gets Vidyā-(knowledge), one desiring a son gets many sons and if a man desires in his heart he gets a prominent woman and one desiring nothing gets the ultimate position of Viṣṇu. (4-6)

Thus ends chapter 111 entitled "Bṛhat-snapana" (great bath of Śrī Viṣṇu), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 112

Mārkaṇḍeya said : Om Śrī Bhagavant, when lord bathed, one should be worshipped with Bhoga-(offering), Candana, Bakula, Niryāsa, Jātīphala, Mṛgamada (Musk) and Karpūra (camphor) should be offered separately or in a smearing paste. The lord should be smeared with the mantra 'Gandhadvāra' etc. The fan should be offered with the mantra "Vāyuragregā" etc. He should be fanned with the mantra "Vāta ā Vātu Bheṣajam" etc., The cāmara should be offered with the mantra Sāvitrāṇi Śāvitrasya" etc. The bījas (seeds) should be offered with Viṣṇugāyatrī. The lord should be covered with very costly garments chanting the mantra "yuvā

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Suvāsa" etc. He should be worshipped with ornaments not used before or not having blue or golden colour. He should be offered Kaṅkata (comb) with mantra 'Kaṅkato na Kaṅkata" etc. You are not dūṣya and adūṣya, bad and good-with Pratiśamkhyā, the lord should be worshipped with Āñjana prepared from Añjanamaṇi and with Ātmavyūha and with Kūrcaprasāda and with flowers woven as garlands and not woven (separate), while chanting the mantra "Puṣpavati" etc. He should be offered the cloth garland-Paṭavāsa-with the mantra "Prajāpate na hi tvadetānyanya" etc. He should be worshipped with a Dīpa-lamp while chanting "Agnimūrdha" etc., with Dhūpa-incense "Dhūrasi Dhūrvam iti" and umbrella while chanting "Abhi tvā sūra nonuma" etc. He should be worshipped by offering two upāna-(shoes) while chanting Viṣṇu-gāyatrī and yāna (vehicle) while chanting "Idaṁ Viṣṇur-Vicakrame". With the same mantra Pravahaṇa-a carriage Dhvaja-(a flag) while chanting "Ketum Kṛṇvan" etc. and Patākā-etc. should be offered with the same mantra. Then Śrī Bhagavāna (lord) should be worshipped with stotra-prayers. Thereafter all the offerings should be given while chanting "Agnirmūrdha" etc. Then the lord should be worshipped with Tantrīvādyas (stringed musical instruments) and there with the sounds of Śaṅkha-Paṭaha-Bherī (the conch-shell, drum and bugles) or with auspicious songs.

One who worships nicely Janārdana (Kṛṣṇa) with offerings-bhogas (objects of enjoyment i.e. food etc.) according to these rituals, gets all the desired things and goes to Viṣṇuloka. (1)

Thus ends chapter 112 entitled "Bhoga-dāna (the offering of Bhoga)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 113

Mārkaṇḍeya said : Now the Lord should be worshipped with Madhuparka while chanting "Hiraṇya-varṇa" etc. Curds should be offered chanting "Dadhikrāvaṇa" etc., Ghṛta-(purified butter) with "Ghṛtavati" etc. Madhu-(honey) while chanting "Madhu vātā ṛtāyate" etc., submission should be done with Sāvitra, having mixed with three golden things. Tarpaṇa-(libations) should be offered with the mantra "Āpo hi ṣṭha" etc., Niṣpuṅsanam with mantra "Vāta ā vātu Bheṣajam" etc. the Ācamanīyam-(drinking

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water) with "Śanna āpa" etc. mantra. The best should be offered with Aṣṭaka vidhi-(ritual) or Mātrā should be offered chanting "Hiraṇya varṇa" etc. with the same mantra Bimba, Śaṅkha, Padma (Bimba fruit, conch-shell and lotus) etc. should be offered.

O sinless one! I have related nice Madhuparka ritual, O great king! Doing this one can go to Viṣṇuloka-(the world of Viṣṇu). (1)

Thus ends chapter 113 entitled "Madhuparka rituals", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 114

Mārkaṇḍeya said : The arhaṇa-(homage) should be given while chanting "Hiraṇya-varṇa" etc. Then with food, manifesting, good behaviour Sāvadamśa (stimulant) fruits should be offered with Sāvitra. The Lord should be worshipped offering drinking water, making sweets according to the ability made fragrant "Āpo hi ṣṭha" etc. And Tarpaṇa-(offering) Niṣpuṁsana while chanting, 'Vāta ā Vātu bheṣjam', etc., and then śanna āpa etc. and sipping water offering Mātrā-again with the same procedure while chanting, "Agnirmūrdha" etc. and with Saṁvibhāgārthīya annayajña should be offered to god. Then tāmbūla-Betel leaf should be offered with 'Mukhādindra' etc. with that mantra, fragrant Mukhavāsa (cloves etc.) and Darpaṇa (mirror) should be offered. Again the lord should be nicely worshipped with songs, instrumental music and dancing.

By worshipping the eternal god of gods, with Annayajña a man gets the desired things and goes to Viṣṇuloka-the world of Viṣ ṇu. (1)

Thus ends chapter 114 entitled "Ijyādhyāya (making offering to god)", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 115

Mārkaṇḍeya said : Then the Sāttvata should do the sacrifice (Ijyā) with the procedure described in the Śankara-gītā (the song of Śaṅkara). The Kāriṇaḥ those who get it performed-should be worshipped with Bhoga (offerings). In front of the god himself

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each of the Ṛtvijas should be offered much gold, Vāsaḥ (garment), cow and a kāṁsya (vessel) full of ghṛta (purified butter milk) and they should be worshipped according to one's capacity. Then dinner should be given to the Brahmins. When they take dinner, the praises of the greatness of the lord - (Śrī Bhagavān-māhātmya) should be told. Then the Yajamāna (the host) should eat the Haviṣ ya (the remaining of the sacrifice). After that one should stay in the temple of the god taking part in songs, dances, instrumental music and listening to the (sacred) books.

Performing the installation a Śāraṅgiṇa-naraḥ (man with bow and arrows) according to this procedure, gets all the desired things and goes to Viṣṇuloka. (1)

Thus ends chapter 115 entitled "(Sāttvatejyādhāya)-the worship of the Sāttvatas", during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 116

Mārkaṇḍeya said : For a week one should daily worship the lord with the rituals of Vedic sacrifice and the Homa sacrifice described by the Sāttvatas. Then on the seventh day performing the great bath (Bṛhat-snapana) the Kalpakaḥ (performer) with a Kalaśa (pot) in his hand should sprinkle water on the Toraṇa. While chanting, 'Yā Oṣadhaya' etc. He should be worshipped with anulepana (ointment) while chanting 'Gandha-dvāreṇa' etc., while chanting 'Agnirmūrdhā' etc., with flowers while chanting 'Puṣ pavati' etc. with Dīpa (lamp) while chanting 'Agnirmūrdhā' etc., with Dhūpa (incense) while chanting, "Dhūrasi" etc., with Naivedya (food offering) while chanting "Sāvitrāṇi Sāvitrasya" etc. Then first from the north, then from the east, then from the south and then from the west the Toraṇa-decorating garlands should be raised up with Śrī Viṣṇugāyatrī. All the Ṛtvijas carrying the Toraṇas-decorating garlands should sit on the back of the elephant, on the back of the horse; on the chariot, on the bullock-carts or in the Śibikā-(palanquin) and go to the river and throw them (the decorative garlands) into the river while chanting the mantra "Bhadram Karṇe" etc., should be followed with all the Bhoga-vidhi the procedure of the kankaṇa (the bracelet of the initiation) of the Yajamāna (host) should be untied with the mantra

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"Bhuktavatsu Vipreṣu muñcāmi" etc. Protection should be done with 'Kavaca' (armour). Every month for the seven days the said procedure, except taking off decorative garlands, should be done. Till the end of the year daily these rites giving all desired things should be done.

O the best of the kings! I have narrated to you this procedure of the installation. It should be known that it removes all the sins, gives long life and makes one invincible. (1)

Establishing the Śāraṅgiṇaḥ naraḥ (man with Śāraṅga i.e. Viṣṇu) with this procedure, gets all the desired things and goes to the world of Viṣṇu. (2)

All the herbs and sacred trees and everything which is made sacred in the installation-reside in the world of Viṣṇu. (3)

O King! The persons who witness the installation or who congratulate the devotees, obtain Svarga (heaven). (4)

And everyday one should worship the lord of the gods according to the procedure narrated by the Sāttvatas and should wish to get the eternal place. (5)

Thus ends chapter 11O entitled "Toraṇocchrāya-Vidhi" (the procedure of abandoning the Toraṇa-the decorative garlands), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 117

Mārkaṇḍeya said : Now the procedure of Deva-yātrā (the procession of the god) is narrated. The procession of the god should be arranged on the Tithi (date) mentioned as the fixed date of the particular god. The procession of the god, whose Tithi (date) is not known-should be arranged on Pūrṇimā (full moon-day). For Śrī-Bhagavāna Vāsudeva (Lord Kṛṣṇa) all the dates are good. His date is not mentioned. Before that white-washing the temple and drawing nice pictures, on an auspicious day Vināyaka-pūjanam-the (worship of Vināyaka) should be done; on the second day the worship of Graharkṣa (of the planet), on the third day the worship of Nāga-the serpent, on the fourth day the worship of Pramatha, on the fifth day the worship of the Brahmin and the alms to the poor and orphan-(Dīnānātha-dānam) and on the sixth day Snapana (bathing) should be done. Then after taking a great bath, all the

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(Nāgara) citizens wearing very white clothes and washing their legs should go to the near lake, river or stream which is nearest to the city. While making loud sounds of the musical instrument and dancing nicely from thát Udaka-kalaśān (the water-pitchers), put on the back of an elephant or covered with an auspicious cloth, should be brought to the temple. Having brought it the lord should be bathed, should be worshipped with the ritual of offering (Bhoga-vidhi), according to the procedure narrated in the Pratiṣṭhā. The lord should be worshipped with dances, instrumental music and songs. Then on the day of Yātrā-procession a small image called Arcā-Pratimā should be covered with various garments; should be firmly put in the beautiful kūṭāgāra-upper apartment-of the chariot with small bells (Śakiṁkiṇī) and adorned with gems, garlands and Patākās-banners. It should be drawn by horses or by Dānta and Vyāyata puruṣāḥ (restrained and disciplined men). The citizens and the people wearing nice garments and having only cāpa (bow and arrows) in their hands should go before the Kūṭ āgāra, other persons should offer only flower garlands; should sing prayers (songs of praise). The Bandi-gaṇaḥ (bards) and pāṭhakāḥ (persons chanting auspicious mantras) should be in front of it. The king, followed by the Caturanga-bala (four sections of the army) playing musical instruments, should follow. The officers of the city (Nagarādhikṛto) or their representatives sitting on the back of the elephants should follow with Sāṁvatsaras-(astrologers) and observe the Nimittāni (omens). If the flag is broken without wind, it indicates the death of the king; the breaking of chatra (umbrella) or breaking of cakra (the disc) indicates the destruction of the janapada (community). By the breaking of Iṣā-pole of the chariot the death of the wife of the king, by cutting of the rope trouble to the children, calamity to horses and Dānta (restrained men) trouble to the Janapda (community) are indicated. By the cutting of Mātṛkās trouble to the king's mother, by the breaking and falling of Arcā (image) the destruction of the people and by the falling of the entire Kūṭāgāra- (top apartment) the destruction of the nation with the government are indicated; if the musical instruments produce bad-tunes it indicates the coming of the rule of the enemy. By the fall of the Gavya-yellow pigment etc. in the flag, the danger of war and by the aprṣṭha-janapada (untouched community) the danger of famine are indicated. When the children do auspicious or unauspicious things, the result is also of the same kind. It should

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be known that the man who experiences happiness or pain on that day, gets the same during that year. Therefore the citizen and the people should have Svāśita and Suvāsāḥ (good food and clothing and good garments). In this way moving in the city, knowing the signs of inference the great festival of the Arcā-image should be done. From the next day till that day if one can afford every day the shows of Naṭa-Nartaka, Nartakī, Malla, Aindrajālikās (players, dancers, courtesans, wrestlers and magicians) should be arranged and money should be given. At the time of the show the spectators should be honoured with garlands, betel-leaf, scented cream or ointment (Anulepana) etc. for invisible spectators (spirits) on (four) directions and corners of the stage, food with water, fruits, flowers, (Pallollāpikāmodakāni) flesh, sweets indicating joy should be strewn. It should be said that the spectators who had come might get śreya (welfare). And it should be said that the spectators who had come might see the next-ensuing Yātrā (procession). The Yātrā procession should be nicely carried out with this procedure, to pacify the calamities indicated by the omens.

One who carries the Yātrā (procession) in the temple according to this procedure, gets all the desired things and goes to the world of Viṣṇu. (1)

This act of Yātrā is praised as giving wealth, fame, long life and victory to the king and it gives welfare to the citizens. (2)

O King! This work of Yātrā (procession) giving victory to people, should be done for the satisfaction of gods and for the welfare of the city. (3)

It is said to remove Ativṛṣṭi-excessive rains and to destroy famine and similarly it destroys the diseases of the citizens. (4)

It should be known as the subsider of (calamities) (Īti) and it is said to be the producer of all the good luck. It is called the utmost auspiciousness and the accomplishment (Prasiddhida) of all the deeds. (5)

It destroys the calamities caused by gods, sky and on earth (Divya-antarikṣa-bhaumānāmutpātānām). O king, always in a temple this Yātrā-karma (the ceremony of the procession) should be done, by the king desiring victory every year. (6)

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Thus ends chapter 117 entitled "Yātrā-Vidhi" (the procedure of the procession), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Chapter 118

Vajra said : Which bodies of Viṣṇu, a devotee should worship, for which desire? You know everything, so kindly remove this doubt of mine. (1)

Mārkaṇḍeya said : One should worship the god having four forms and fulfilling all desires. A man desiring religion (Dharma Kāma) should always worship Aniruddha. (2)

Similarly one desiring wealth Arthakāma should worship Saṁkarṣaṇa. O King! One desirous of love (kāmakāma) should worship lord Pradyumna. (3)

One desirous of liberation (Mokṣakāma) should worship Vāsudeva the lord of the worlds. Similarly O King! One desiring a son (Putra kāma) should worship Padmanābha. (4)

Similarly one desiring Vidyā (knowledge) should worship god Aśva-śiraḥ (having the head of a horse). But one desiring bhogas (enjoyments) should worship Bhoga śāyī (lord Viṣṇu) resting on the hood (of śeṣa). (5)

One desirous of some position or place should worship Lord Viṣṇu resting on the hood of the snake and a man desirous of grains should always worship the Fish (Incarnation of the Lord).

Similarly one desirous of health should worship the Kūrma-rūpa (Tortoise Incarnation) and a man desirous of knowledge should always worship Haṁsa or Nṛsiṁha (swan or Man-lion) Incarnation. (7)

One desirous of learning should worship Vyāsa or Vālmīki and for the knowledge of Sānkhya Kapila should be worshipped.

One desirous of prosperity should worship Varāha or Nṛvarāha (the Boar or Man-boar Incarnation) and one desiring victory in Vyavahāra (business), battle and gambling should worship different gods. (9)

Similarly one desirous of religion should worship Yudhiṣṭhira (Dharma) and Brahmā and one desiring the destruction of the enemies should worship Mahādeva (Śaṅkara). (10)

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For the desire of fulfilling the vow, (Pratijñā Pāraṇecchayā) one should worship Bhārgava Rāma-Paraśurāma or Rāma, the son of Daśartha who was the tiger amongst the kings. (11)

O great king! One desirous of wealth Śrī-Kāmaḥ should worship (Śrī Sahāya) the companion of Śrī (Lakṣmī) and one desirous of strength should worship lord Bala-bhadra. (12)

One should worship the same lord, who takes for fulfilment of the work of Agriculture the desired form and who fulfils all the desires. Due to his almightiness he fulfils all the desires. (13)

A nirāśiṣaḥ (non-blessed, wretched) worshipping the Purāṇa-Vāsudeva, the lord of gods, who is to be praised (Vareṇya) goes as the hero amongst men and obtains the place which is described. (14)

Thus ends chapter 118 entitled "Prādurbhāva-Pūjana" (worship of the incarnations), during the discourse between Mārkaṇḍeya and Vajra, in the third part of Śrī Viṣṇudharmottara.

Here ends Third Part of Śrī Viṣṇudharmottara.

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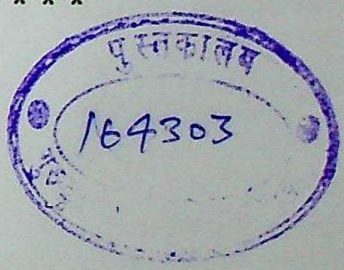

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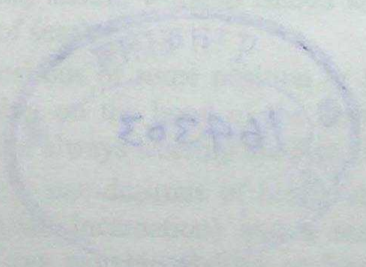

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